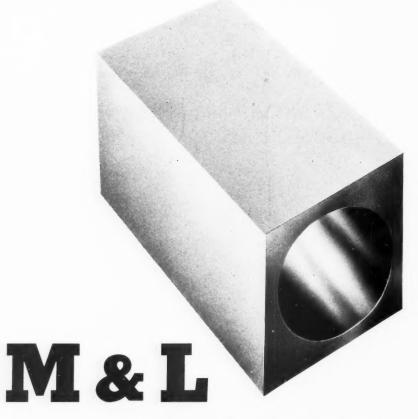
OCTOBER, 1934

The Leading Business
and Technical Journal
of the World in the
Printing and Allied
Industries

THE INLAND PRINTER



QUADHOLE BASE

A simplified, economical patent base that will not warp or grow, light in weight, durable. Cast in individual units, assuring accuracy of height.—Mixed forms of linotype, monotype, Ludlow, and patent base electrotypes easily locked up with the added feature of register. Color jobs can be printed with the type and color plates running in one form, saving electrotyping of the type matter and assuring the register of color plates.

MADE IN TWO STYLES

STYLE "B"

For use with Blatchford Hook 8 sq. in. to pound

STYLE "S"

For use with Printing Machinery Co. Sterling Hook 12 sq. in. to pound

60c

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20

M&L TYPE FOUNDRY-

4001 Ravenswood Ave. CHICAGO, ILLINOIS

Display in this advertisement is Stymie Extra Bold Number 390 and text, Rockwell Number 189. Available in foundry type. Write for prices

Bre king for Co with LUDLOW Composition

There are notable time savings in handling two-color jobs set on the Ludlow.

Consider the form in Illustration 1; allslug composition set for a 6 x 9 page. The decorative border and cross bars are to print in color; all the type matter in black.

With a Ludlow-set form, there is no need to break the job for color in the composing room, making up the borders in a separate form.

Just lock the single form for press, and position it with reference to guides and size of the sheet.

Put the form back on the stone. Notch a few blank 12-point slugs on the saw to mark them, as shown by the slugs at the back of Illustration 2.

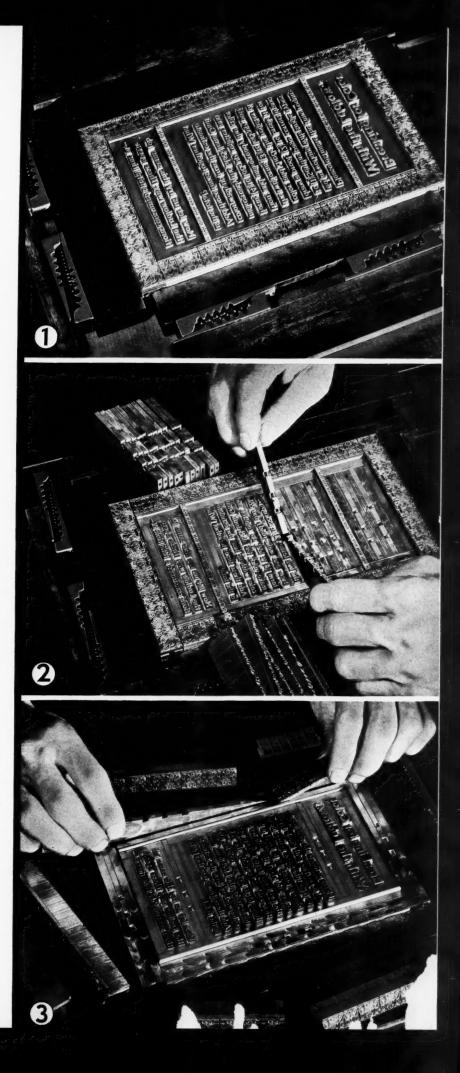
As the color in this case would be the key form, pull out the type slugs one at a time, replacing them with marked blank slugs, as shown in Illustration 2. Since all the type slugs are cast on a 12-point shank, not trimmed on the side, the blank slugs fit perfectly into the openings.

The color form is now ready to print. When printed, the marked blank slugs are replaced by the type slugs. Then the border slugs already printed in color are pulled out and replaced by 12-point blank slugs, as shown in Illustration 3.

The black form is now ready to print, without concern as to register. It <u>must</u> be in register.

It will be found interesting to estimate the time required, in working with single types, (1) to set this page, correct it and draw a proof; (2) to break it for zolor, and check the register of the two forms; (3) to lock up, position, and make ready the color form; (4) to lock up, register, and make ready the black form. Omit color wash-up from the estimate. Add these times together. What is the total? The same result would be accomplished the Ludlow way in less than 90 minutes. We will gladly demonstrate the operations to interested printers, on request.

Ludlow Typograph Company 2032 Clybourn Avenue + + Chicago, Illinois Set in Ludlow Tempo Bold



THE RIGHT CONTROLLER

for Every Type of Printing Press

G-E pedestal-type preset-speed controller for job presses, folders, and wire stitchers FOR every press and machine in your plant, General Electric manufactures the right controller. Illustrated on this page are preset-speed controllers—part of the complete G-E line of a-c. and d-c. controllers.

G-E controllers offer you important features which mean better press work in your plant. They provide for high starting torque and a wide operating-speed range, with slowdown speeds of 25 to 30 per cent. Easy regulation of press speeds to accommodate different classes of work is made possible by convenient adjusting devices on the front of the controllers.

Teamed with G-E motors, these controllers will give you pressdrive equipment which combines the utmost in efficiency and dependability with long life and low maintenance.

G-E engineers, thoroughly experienced in making all types of printing-plant installations, are ready to help you with your electric-equipment problems. Furthermore, General Electric maintains factory stocks of printing-plant equipment and a nation-wide system of warehouses and service shops which assure you of prompt, satisfactory service when it is needed.

Whether you are buying new presses or modernizing existing ones, when you require electric equipment get in touch with one of our

> printing-equipment specialists at the nearest G-E office. General Electric Company, Schenectady, N. Y.

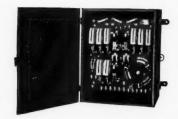
G-E remote-operated preset-speed controller and master switch. This new type of controller supplies remote preset-speed selection from a master switch on the press. It is especially suitable for offset presses and large color presses requiring adjustable high torque, adjustable sloudown speeds, and preload adjustment.



9



Typical G-E preset-speed asc. controllers. For all presses in your plant requiring preset-speed control, from the smallest jobber to the largest cylinder press, G.E. can supply the right controllers



080-28

GENERAL ELECTRIC

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois, 5 bscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 2 5, 1885, at the post co. at Chicago, Illinois, under Act of March 3, 1879.

In 1839 DAGUERRE'S carelessness gave the world photography

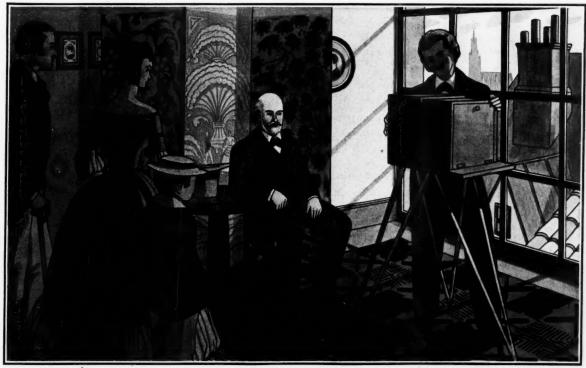
To the studied research of the French chemist, Louis Mandé Daguerre, printing owes much . . . to his absent-mindedness it owes infinitely more! For until Daguerre grew negligent, there was no photography as we understand it today. There was only a tedious and impractical art called "Camera Printing" in which photographic plates had to be exposed for eight hours to secure a picture.

Then one day Daguerre happened to store a plate, which he believed spoiled by under-exposure, in a closet where he had carelessly left an uncovered saucer of mercury. Vaporized by the heat of the room, the mercury became a reagent. It clarified the image on the discarded plate and developed the world's first, true photograph, the Daguerreotype.

To printing, Daguerre's discovery was of first importance. For it not only made possible realistic illustration, but it gave new clues to the search for methods by which the cost of fine printing could be reduced. This search has reached its latest development in Kleerfect, The Perfect Printing Paper.

For Kleerfect offers in unusually generous proportions the five qualities so long sought in printing papers. First of all, in making Kleerfect, special processing eliminates two-sidedness of surface and color for all practical purposes and makes possible printing of uniformly high quality on both sides. Kleerfect has strength and high opacity. It possesses a neutral color that gives proper contrast with the greatest number of printing inks and types of illustration . . . a non-glaring color that is easy on the eyes and permits the maximum true reproductive power of one to four colors.

To see samples of the work this perfect paper makes possible—to learn the economy of its cost and the name of the merchant nearest you who stocks Kleerfect, please write our advertising office in Chicago.



THE PERFECT PRINTING

KIMBERLY-CLARK CORPORATION

CHICAGO, 8 South Michigan Avenue . NEW YORK, 122 East 42nd Street IOS ANGELES, 510 West Sixth Street

on The Inland

3



The M-H Layout Table

The Monotype-Huebner Photo-Imposing System

- ★ The M-H Layout and Register Table
- **★** The M-H Register Chase
- * The M-H Registering Vacuum Frame

The Most Important Contribution to the Art of Making Offset Press Plates Since the Invention of the Photo-Composing Machine

Because much work that has heretofore required a Photo-Composing Machine may now be done with the M-H All-Metal Registering Vacuum Frame, used in combination with the M-H Layout and Register Table and M-H Register Chase. On the simplest kinds of work these new units save time and promote accuracy. On more complicated work they make possible new and vital economies, for they eliminate the costly hand process of stripping film to combine type and halftones on the same press plate. For two-color work and for the speedy production of press plates that must register they are invaluable. In the plant that has no Photo-Composing Machines these equipments furnish a very simple system for repeating images on the same press plate, usually referred to as Step and Repeat Work.

Illustrated Descriptive Folder Will Be Mailed on Request

(The M-H Register Chase Used with M-H Layout Table and M-H Registering Vacuum Frame)

These new units for Photo-Imposing are based on U. S. Patent No. 1,914,126 issued to William C. Huebner and are manufactured to Monotype Standards and sold by us under exclusive License, Other Patents Pending.

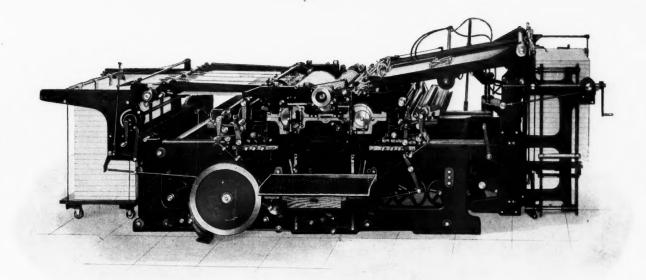
LANSTON MONOTYPE MACHINE

24th at Locust Street, Philadelphia, Pa.

This advertisement is composed in the Monotype Bodoni Family; Display in Condensed Gothic, No. 140



The M-H Vacuum Frame



TWO COLORS AT SPEED OF ONE

Miller 25x38 Two-Color Automatic 3000 Per Hour-6000 Impressions

Perfect Register to 3000 per hour—6000 impressions.			
Second cylinder and bed as accessible as first	•		
No more floor space than a single color automatic			,
A True Unit—press, feeder, pile delivery completely one design by one manufacturer.	bui	lt 1	to
Automatic Oiling-full force-feed lubrication to all m	ain	21	nd

Already tested and approved by the Country's largest printers.

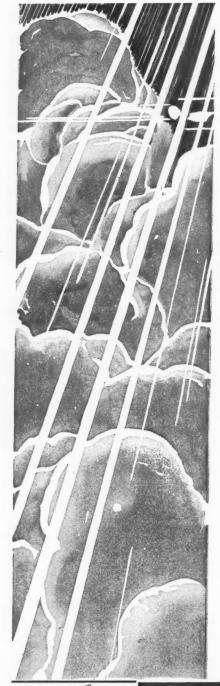
Catalog and all details gladly to any responsible firm.

Miller Printing Machinery Company

Pittsburgh, Pennsylvania

Branches or Agents Everywhere

high speed bearings.





DETOURS are COSTLY!



Detours or straight line production in gummed paper printing depends on the background you select for the job. To experiment

with gummed papers of unknown quality.... that lack the background of years of experience... is to invite costly delays in press production.

Why jeopardize your profits—when to choose TROJAN GUMMED PAPER is to recognize immediately its many inherent qualities and to appreciate why it has maintained its enviable position of leadership for twenty years.

Write for the new Trojan manual entitled, "How To Select Trojan Gummed Paper." It will help materially to reduce costs on gummed paper printing.

The Gummed Products Company
Offices Troy, Ohio Mills

Manufacturers for Twenty Years





ASK YOUR DISTRIBUTOR FOR



Gummed Paper

Chicago—Cincinnati—Cleveland—Los Angeles—New York—St. Louis
THE GUMMED PRODUCTS COMPANY, TROY, OHIO.
Send me "How to Select Trojan Gummed Papers;" also the name of your nearest distributor.

Position

GIIS BOND

A THE STRAG CONTENT



ENGLISH BOND

BOND

IGHT-OF-WAY BOND

BADGER LEDGER

BATTLESHIP LEDGER

FOX RIVER PAPER COMPANY

APPLETON · WISCONSIN

Please Mr son The Inland Pr' 1 Writing to Advertisers



The Beckett Color Finder never gets out of the hands of the Printer, Advertising man or Artist who receives one — unless it is stolen, as many are. It is so constantly useful that nobody wants to even lend it.

Lately a famous national advertiser wrote us that two copies were constantly in use in its advertising department and four more were imperatively needed.

Yes, Mr. Jones

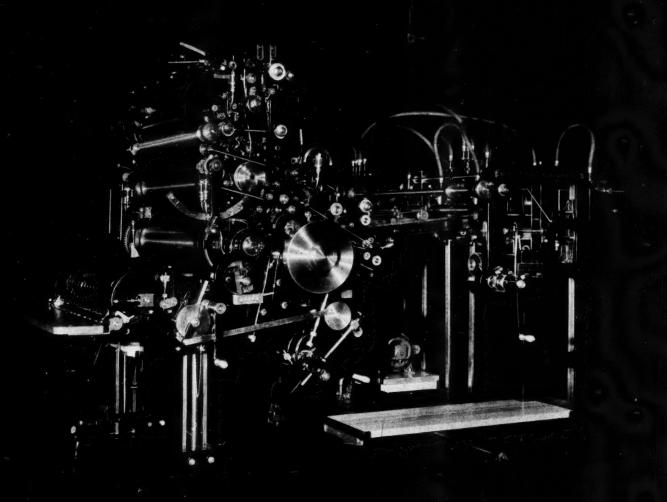
you're very welcome

Have you a Beckett Color Finder? It will show you more than 7,000 actual color combinations on Buckeye and Beckett Cover papers—and all in Buckeye Inks, which you can readily get from any ink maker.

We still have some copies. A request on your letterhead will bring you one free if you are a printer, a commercial artist or a buyer of printing. To others 25c.

THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848

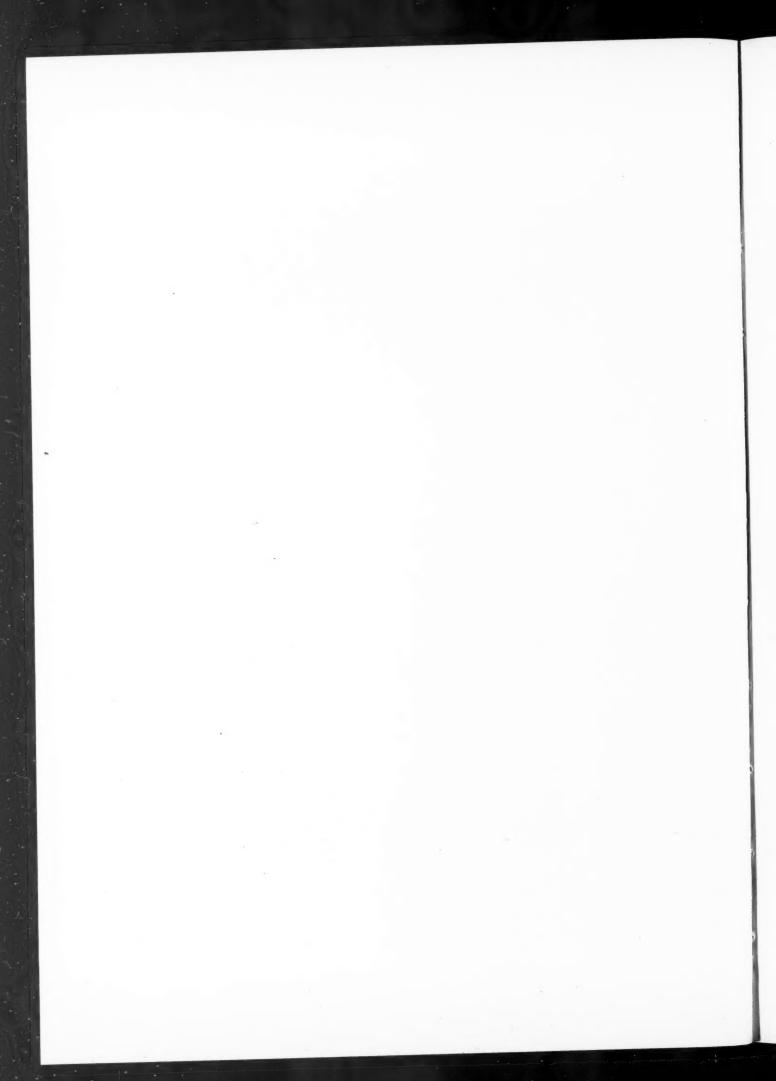
Buckeye Cover, Beckett Cover, Ohio Cover, Buckeye Text, the New Beckett Text
Beckett Plater Finish Offset, Beckett Custom Book



HARRIS 22 × 34 offset press. for black and white and high grade color work. Optional in three point registering mechanism or in HARRIS over feed register Group? Group? Group? Group? Group? Group? Group?

A choice of printing process, wide range in press sizes, individual preference in proven feeding and registering mechanisms, and except for single purpose machines no press older than five years—(the majority less than two years old)—this is the achievement of the Harris Five Year Modernization Program for press room profits.

Group 3
17 x 22
1, 2, 3 and 4 Color.
Group 2
Optional swing lead roll in 22 x 30
18 x 24
1 ETTER PRES
2 Color Flot Bed Automatic 12 x 30
2 Color Blotz 4 x 58
6 R A V U R I
Sheet Feed and Web



TIME TO REPLACE OBSOLETE EQUIPMENT



INVESTIGATE THE COST-CUTTING FEATURES OF THE DIAMOND POWER CUTTER

WORN, sluggish, inaccurate machinery has no place in the present business set-up. Methods of the moment, rising prices of paper, ink, etc., increased wages, and shorter hours all act to throw production costs and gross profits out of balance.

To equalize these two important factors in any large or small printing plant, it is necessary that every man and every machine do its part in getting out jobs in the least possible time with a maximum of efficiency and a minimum of error.

In this respect, we urge you to check up and see how the Diamond Power Cutter answers the demands of the situation and becomes, without doubt, the machine of the hour!

Its many safety features protect both the operator and the stock; its positive, smooth action and ease of handling and adjustment cuts cutting time; its efficient performance reduces power costs, and its rugged construction makes it a dependable life-time investment.

When you buy a Diamond Power Cutter, you are getting a machine that embodies all the latest engineering developments, plus a wealth of exclusive improvements and definite assurances of safety. For example, the knife on a Diamond Power Cutter absolutely cannot repeat its stroke once the clutch mechanism is disengaged, and the starting device requires two movements of the hand lever before power can be applied to the cutter.

Consider too the chain drive for operating the back-gauge at much greater speed.... back-gauge locks directly to table....ball bearings under clamp-wheel that facilitate ease of operation....large clamp-wheel, screw, and nut that add to strength and convenience....removable false-clamp-plate to protect stock from clamp marks.

Learn about the outstanding economies and lasting owner-satisfaction of the Diamond Power Cutter. Compare—ask any user—write for complete information and prices at once!



THE CHALLENGE MACHINERY CO. GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Austin Avenue

200 Hudson Street, NEW YORK

8-140



hard finish.

"Because it comes in a full range of colors all of which are bright and distinctive.

"Because my customers like it-particularly the new, further improved Ta-Non-Ka which takes erasures well.

"Because it lies flat, giving me better production than any other sulphite I have ever used.

"Because in addition to the above, there is a saving in purchase price which I can pass on to my customers."

BADGER PAPER MILLS, INC. PESHTIGO, WISCONSIN

PIONEERS





Without pioneers to blaze new trails there would be no such thing as progress. For example, printing with movable type was unknown until Johann Gutenberg, pioneer of Mainz, introduced it to the world.

Since then, progress in the art of printing has been rapid. New processes, new methods, new applications are constantly being perfected. And the latest and most sensational development is the Dayco Roller, recently introduced by The Dayton Rubber Manufacturing Company.

Dayco is the pioneer synthetic sleevetype roller. A two-part roller having a soft rubber core with an outer covering which is the printing surface. The cover or sleeve is made of a very tough synthetic, flexible material — NOT RUBBER — radically and basically different from anything ever before known or used. This cover or sleeve is exceedingly smooth and extraordinarily ink and wash-resisting, with exactly the right amount of "tack." It is ideal for producing the highest grade printing results on all types of presses and for all kinds of printing, including magazines, newspapers and offset.

You never saw a roller like the Dayco. It took 18 years to develop and perfect its soft, yet tough rubber core. This core is made of the softest rubber composition (not sponge rubber) ever used.

More engineering data on Dayco Printers' Rollers as well as interesting bistory on rollers in general will be found in the address delivered before the American Society of Mechanical Engineers, Graphic Arts Section, October 8, 1934, at Benjamin Franklin Hotel, Philadelphia, Pa., by A. L. Freedlander, Vice President and Factory Manager, The Dayton Rubber Mfg. Co., Dayton, O.

Dayton rollers are made in various consistencies and degrees of softness, depending on the application. They do not swell nor shrink and are unaffected by climate and weather. They are being run at the highest speeds in the hottest temperatures. There is never any dilution of ink, due to glycerine or other substances coming out of the roller. Store them indefinitely without their deteriorating—thus fewer spare rollers are needed. And because they offer many new economies and operate longer without deteriorating, they cost much less to use than any other roller.

We realize these claims sound strong, but we invite you to test these remarkable rollers yourself. You can do so without cost or obligation under a special introductory offer. Write today for full particulars.

DAYCO DIVISION

THE DAYTON RUBBER MANUFACTURING CO.

DAYTON, OHIO

The Pioneer Manufacturer of Synthetic Rubber Printers' Rollers. Also makers of Allied Synthetic Resinous Products



"That's about the size and only a few words are misspelled"

MAGINE delivering a job wrong in size and full of typographical errors, and expect the customer to accept it! It is the printer's task to take care of a thousand minute details and have all of them right. If a comma is wrong, a single letter imperfect, you know what happens.

Since you take all this care with details, why not be just as particular about something of major importance to your customer, the quality of the paper you use for his work?

If the customer questions the size of the form, you measure it with a ruler. If he questions punctuation or spelling or position, you show him his O.K.'d proof. If he questions the paper you have furnished, be in a position to show him a watermark that means some-

thing to him and to you, and on which you can rely.

Management Bond was put on the market for business men who want known watermarked quality even in a low-priced paper. It abolishes the need for the printer or his customer to guess at the quality and value of the paper.

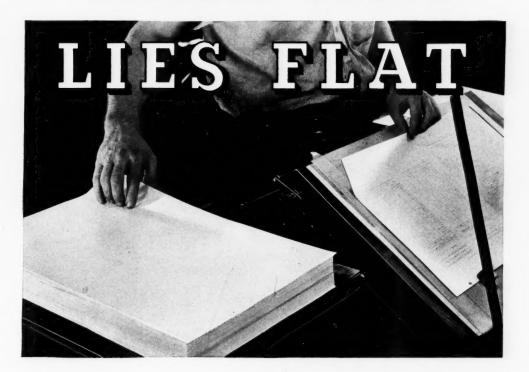
Use Management Bond instead of unwatermarked paper and you can say to your customer, "I am giving you a watermarked paper of known value and I am just as particular to do this as I am to have my printing work correct in every detail."

The Management Bond sample book should be in the hands of every one of your salesmen, and we will be glad to send you the smaller size sample swatch books to enclose with quotations.

MANAGEMENT BOND

HAMME	RMILL PAPER CO	OMPANY, Erie, P	a.	IP-C
sample		me standa small swatch sa		
Name				
Position				
(Pleas	e attach this cou	pon to your com	pany letterhe	ead)

Dennisonis GUMMED PAPER



• That's one of the first things you look for in Gummed Paper. It means ease in handling, ease in printing, a more satisfactory finished job.

You'll find that Dennison's Gummed Paper made under an improved mechanical processwill lie flat. This satisfactory flatness is but one of many proofs that Dennison's Gummed Paper is made under only the most favorable manufacturing conditions.

The quality is sealed into the package, so you can be sure that Dennison's Gummed Paper is right when it comes from the jobber to you that it will save you time and money and insure general satisfaction.

Be sure to specify Dennison's Non-Blocking or Dennison's Dextrine Gummed Paper next time you order from your jobber.

7 REASONS FOR SPECIFYING **DENNISON'S GUMMED PAPER**

- 1 Uniform gumming
- 2 Evenness in printing
- 3 Wide color range
- 4 Good gumming
- 5 Correct sizes

Ask your jobber's salesman for a copy of handling riches this book

6 Press tested

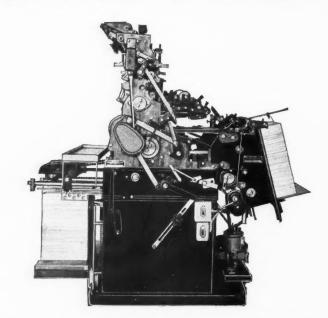
7 Lies flat

• Full of information about selecting handling, and printing of the many va Tells the story of the Dennison gum-

DENNISON MANUFACTURING COMPANY FRAMINGHAM, MASSACHUSETTS

LARGE ENOUGH

FOR 95% OF ALL OFFSET JOB PRESS WORK



THE WEBENDORFER 14×20 OFFSET JOBBER

is a small machine. So small, its appearance at first makes our statements about its capacity seem questionable. It is only upon closer examination, upon actually witnessing its smooth performance that would tax the speed of presses much larger, that its real abilities are recognized. Take the average run of jobs processed in the job press room. You

will find that only about 5 per cent are too large for the WEBENDORFER 14x20 offset jobber. And tests will show that the remaining 95 per cent can be handled faster, more economically on the WEBENDORFER 14x20 offset jobber.

For in addition to its speed, sturdy and rugged construction, the offset jobber has an unsurpassed flexibility and convenience of operation that cuts down job-to-job time to the minimum.

The WEBENDORFER 14x20 offset jobber provides a new conception of the offset press; a conception however, based upon principles tried and tested over a thirty year period of practical printing press experience.

Simplified Offset— Get your copy today . . . No cost—no obligation



Sheet-Feed Multi-Color Units in Tandem, Operating Independently or Collectively

American made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.

Complete line of dependable papers for LETTERHEAD and BUSINESS FORMS

There is not a single department in business that need go beyond the Howard line for a paper of just the right characteristics and dependable quality to do justice to the job. By the same token, there is not a single reason why it should be necessary for a printer to search further than the four Howard Papers described below . . . to secure the excellent and economical results he is after and to keep his customers perfectly satisfied with his work.



Its popularity lies in the splendid results secured for letterheads and business forms. Matchless whiter-than-snow white—uniform quality—unusual strength—a surface of remarkably high calibre—fourteen desirable colors—six finishes—moderately priced. « «



A staunch, dependable paper that preserves its natural appearance and matchless whiter-than-snow color throughout endless handling and years of constant reference. Howard Ledger is the choice of thousands of understanding printers and their customers. Available also in buff and light buff—four weights and standard sizes.



Preferred for its remarkable performance on modern mimeograph and stencil machines. Ink penetrates quickly—does not fuzz or lint—lies flat for rapid feeding—does not offset—takes pen and ink signature without "feathering"—available in four sizes—16 and 20 substance—wove and laid finishes—in white, pink, blue and buff.









To standardize on these four Howard Papers is to be in a position to cater to every need of your customers' business paper requirements. « « «

Howard Writing

Oftentimes you are called upon to print forms with duplicating inks. Why not stock Howard Writing for this purpose? It is ideal for this work—and in fact, for other jobs requiring a paper of bond strength that will print halftones. Available in six sizes and three weights—in Howard's matchless whiter-than-snow white.

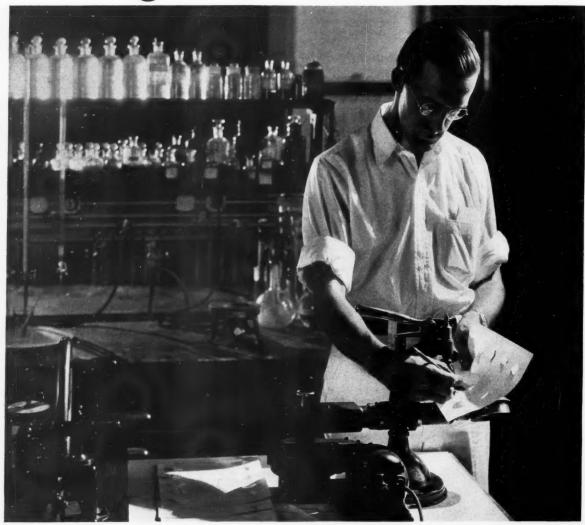
OTHER HOWARD PRODUCTS INCLUDE:

Howard Bond Envelopes — Howard Bond Cabinets — Howard Bond Writing Tablets — Howard Bond Ruled Forms. « Write for sample books of any of the above papers on your business stationery.

Compare it! Tear it! Test it! And you will specify it!

THE HOWARD PAPER COMPANY CONTROL OF THE HOWARD PAPER COMPANY





TIME AND "LAB" TESTED

Gilberts' laboratory expert quickly knows whether a sheet of bond paper is up to specifications or not. Honest tabulation of its basic structure becomes a mechanical laboratory duty unbiased by production and service demands prevalent in the mill.

Resource Bond, a popular priced "All Purpose" paper has unfailingly met this laboratory test for over forty years. During this time continually improved methods of manufacture, mechanical skill, and volume tonnage has developed Resource Bond to a standard of quality entirely impossible of achievement under ordinary circumstances.

If Resource Bond, made by Gilbert, does not occupy a

generous space on your stock shelves order a ream or two from your nearest jobber. . . . Give it a trial. We know you will be sold on its clear color, fine texture, crackly feel and easy printability.

Other Gilbert Quality Papers are:

Dreadnaught Parchment · Lancaster Bond · Valiant Bond · Radiance Bond · Avalanche Bond · Dispatch Bond · Old Ironsides Ledger · Dauntless Ledger · Entry Ledger

PAPER COMPANY MENASHA, WISCONSIN



Artistic Application of Color Demands the Finest Equipment



IDEAL ROLLER & MANUFACTURING COMPANY
CHICAGO · · · · NEW YORK

Artistic Application of Color Demands the Finest Equipment

VEN the famous Rembrandt, despite his exceptional talent, could not have produced his masterpieces with a calcimine brush. The products of a man's efforts are governed to a large extent by the materials with which he works.

Printing is an art, and the equipment necessary for producing highquality work (upon which are built reputation and prestige) should be chosen with infinite care. Just any make or type of printing roller will not enable a pressman to produce an excellent job.

The life work of our organization is the building of printing rollers to fit every make of press and to adequately meet the requirements of every type of work. This accounts in part for the wide adoption of Ideal rollers by leading printers.

Win the enthusiastic cooperation of the men who actually produce the work—they know fine rollers! See that *your* plant has the proper roller equipment to insure uniform quality presswork produced on a basis which will show a well-deserved profit!

Without obligation, one of our service representatives will call and make a survey to determine the specific requirements of your plant.



IDEAL ROLLER & MANUFACTURING CO.

CHICAGO 2512 West 24th Street Telephone, Lawndale 1995 BOSTON

5 Purchase Street Telephone, Hancock 1727 CINCINNATI

414 Pearl Street Telephone, Main 3369 NEW YORK (Long Island City) 22nd Street and 39th Avenue Telephone, Stillwell 4-4387

CLEVELAND 1374 East 12th Street Telephone, Main 4353

DETROIT 222 West Larned Street Telephones, Randolph 7818, 7819 MILWAUKEE 104 East Mason Street Telephone, Broadway 2596

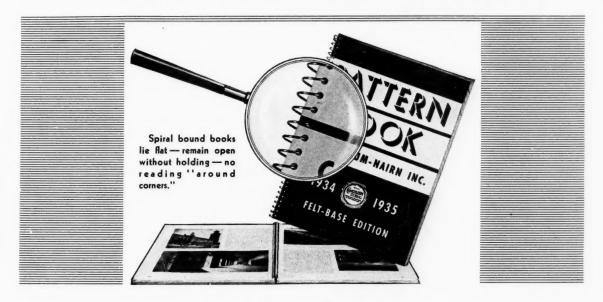
HOUSTON 1701 Lamar Avenue Telephone, Fairfax 4654 ST. LOUIS

ST. LOUIS
1913 Washington Avenue
819 Telephone, Chestnut 6510
SAN FRANCISCO

PHILADELPHIA
232 West Washington Square
Telephone, Lombard 2608

433 Powell Street Telephone, Douglas 2004

WIN SALES FOR YOUR CUSTOMERS USE SPIRAL BINDING



BOOST YOUR CUSTOMERS' SALES—and your own too—with Spiral Binding. Spiral Bound books, booklets, catalogues and magazines compel attention and win extra sales. They have smartness, style, class—the modern touch—as well as added usefulness and durability. Used by leading national advertisers.

Every square inch of page space of Spiral Bound books is visible—ideal for bleed illustrations. Every page can be made a front page.

Any flat substance can be bound—paper ranging from tissue to card board, leather, metal foil, cloth, etc. Pages of different sizes and textures can be included in the same book. Size limits: binding edge, thirty inches; thickness, two inches.

Send us your dummies; we will bind them gratis. Full particulars mailed onyour request.

In the Spiral process the pages are securely held by a single bright steel or brass wire twined in spiral fashion through numerous closely punched holes at the binding edge. The bound edge is a neat, rigid cylinder—the strongest possible "back bone."

SPIRAL BINDING COMPANY

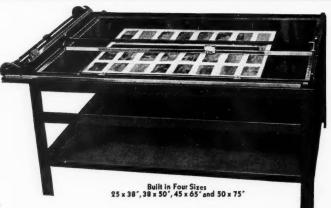
Middle West Office and Factory

734 Sherman Street, Chicago, Ill.

New York, Holyoke, Boston, Philadelphia, San Francisco

Spiral Binding is manufactured exclusively under U. S. Patents Nos. 1516932 & 1942026. Other Patents Pending.

Accuracy Speed



for the Cylinder Printer

Lithographer,

Offset and

Rotogravure

Printer

公

Profit The Craftsman LINE-UP TABLE

THE CRAFTSMAN LINE-UP TABLE is the most complete device of its kind, every possible kind of job being considered, and is the result of years of practical printing and engineering experience. This notable line-up table will open your eyes to a new method of saving time, labor, money and the making of new customers.

It will eliminate unprofitable work through unestimated time spent in lining up and registering intricate forms. The moment the Craftsman Table is put to work in your shop these troubles end. It means the saving of time, labor, patience and money. Can you afford to be without it?

It is unexcelled for making layout sheets, strike sheets and stick-up sheets for the Lithographer. The Rotogravure Printer will find this notable Table invaluable, for the Automatic Ink Markers will line-up glass as well as paper.

Geared Accuracy The two straightedges are geared to the Table. There are no wires to keep adjusted. The straightedges are permanently accurate.

Each straightedge is equipped with automatic selfinking marking devices. Each straightedge has an adjustable locking device to prevent accidental shifting. An elevating device raises the straightedges off the paper when being moved across the sheet.

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

CRAFTSMAN LINE-UP TABLE CORP.

Makers of the World's Leading Line-up Device for Printers and Lithographers

49-59 RIVER STREET, WALTHAM, MASS.

We have a 45 x 65 Hancock Line-up Machine taken in trade. Factory reconditioned. Will sell at exceedingly low price. Write

In practically every business there are commercial forms requiring a combination

In practically every business there are commercial forms requiring a combination of colored bonds for departmental identification. Maxwell Bond's wide range of colors have been carefully selected to give proper contrast to forms of this character. Then, too, Maxwell Bond is watermarked to insure uniform quality. protection that can be bought for but a trifle more than unidentified papers of questionable origin Insist on Maxwell Bond. Signal departmental responsibilities on Maxwell Bond's ten practical colors besides blue-white . . . capitalizing on its gratifying results on the press, and complete customer satisfaction.

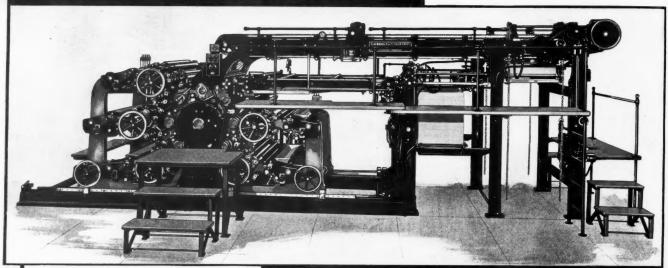


A ONE COLOR, TWO COLOR, THREE COLOR, FOUR COLOR, FIVE COLOR PRINTING PRESS ALL IN ONE The accessibility and new mechanical features built into this press will immediately convince you of its merits.

Each of the features listed below is of great importance in the application of modernization to letterpress methods.

Write for sample printed sheet or arrange to see a demonstration.

PRINTING PRESS WITHOUT AN €QUAL



Many New Features Used **Exclusively on Claybourn Presses**

- 1. Five color printing unit. Automatic feeder and delivery.
- 2. Extra heavy sideframes and base to assure accuracy.
- 3. Feeder automatically trips cylinder and ductor roller.
- 4. New accelerator and sheet control for speed.
- 5. Claybourn spirally grooved precision plate cylinders.
- 6. Claybourn rapid register hook system.
- 7. Positive automatic trip mechanism.
- 8. Inker roll-back and quick action lock-up.
- 9. Automatic ink roller throw-off and color control.
- 10. Quick action fountain feed adjustment.
- II. Roller sockets with replaceable liner bearings.
- 12. All ink rollers interchangeable.
- 13. Balanced roller stocks of swaged steel tubing.
- 14. Inkers operate in open position with power.
- 15. Large oversize tympan cylinder journals and bearings.
- 16. Helical main drive and cylinder gears.
- 17. Silent chain motor drive and push button control.
- 18. Micrometrically graduated cylinders for register system.
- 19. Feeder pile positioned micrometrically.
- 20. All joggers set to exact predetermined position.

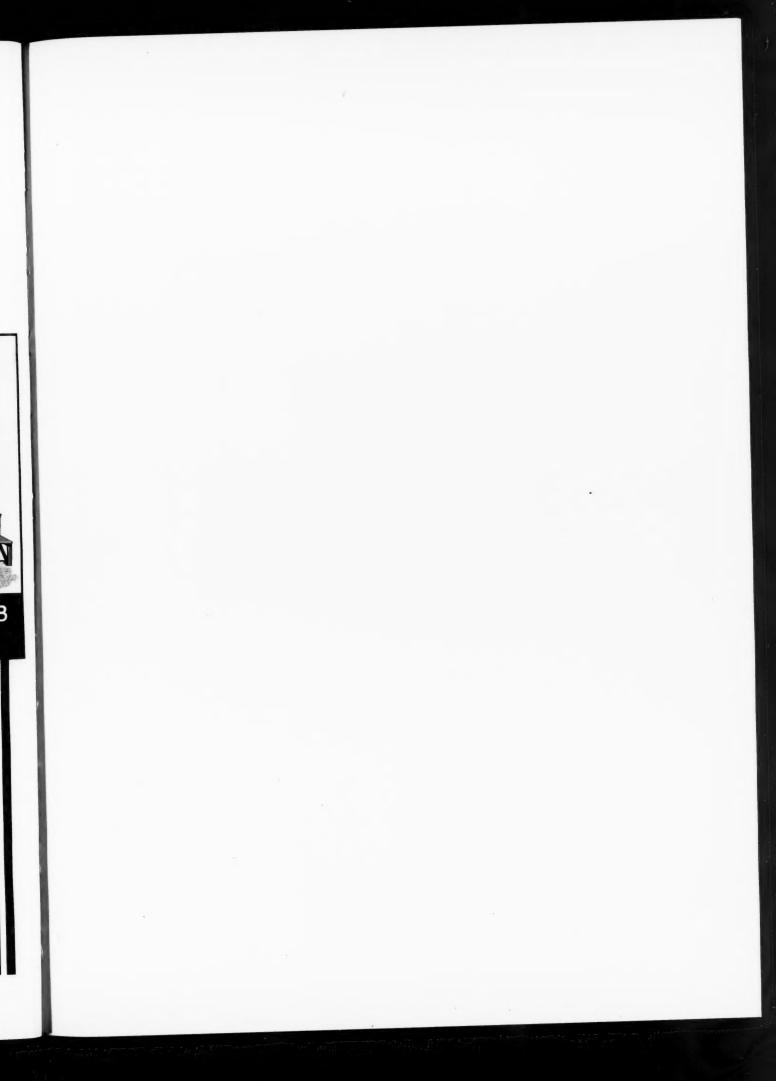
Modernization of the printing press called for decided, dependable mechanical improvements and demanded ease, speed and accuracy of adjustment to eliminate laborious time-consuming uncertainties. These new features were developed to answer this call.

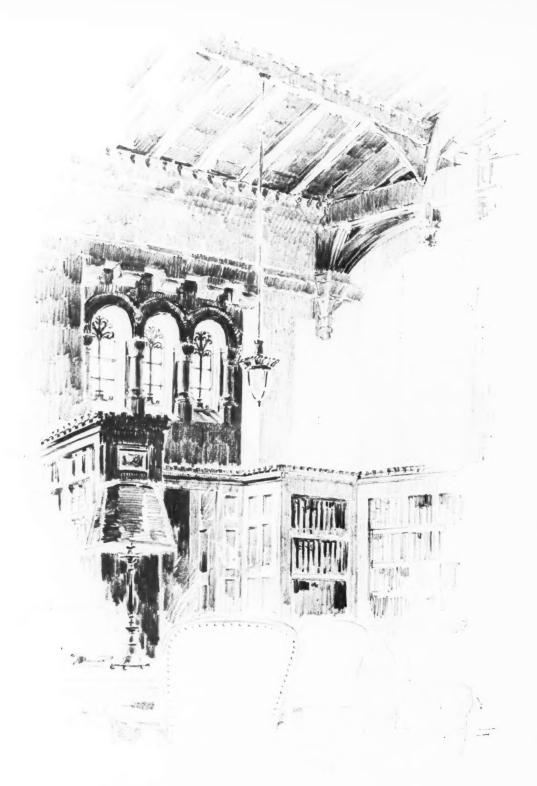
TH€ N€W CLAYBOURN 25x38 5 COLOR ROTARY PRESS

Built over-size to take a sheet 28" x 42". Minimum sheet size 15" x 19". Length 29'. Height 9'4", Width 12'. Weight 28 tons.

A multi-color press — Built to meet the requirements of the average printer in both size and price range Economical for short runs as well as large edition work. Claybourn perfected non-stretch curved plates, practically eliminating makeready, and our method of predetermining line-up and register mechanically, make possible the use of our rotary presses for moderately short runs. Inspection of finished product made possible at all times during production. Perfect register positively assured. No time for paper to stretch or shrink between operations. Press is started faster. Runs as many as five colors at a speed of 4000 or more sheets per hour. Write us for full details of new features on this unit, which has attracted nation-wide attention.

Claybourn Corporation, Milwaukee





The Library of Trumbull College, Yale University

FAITHFULNESS IN HIGH-LIGHT HALFTONE

From drawing by M. Paul Roche

Engraved by the Beck Engraving Company, Philadelphia, for a series of architectural subjects in *The Yale Alumni Weekly* and *The Yale Residential Colleges*, printed by the Quinnipiack Press, Inc., New Haven, Conn.

The Inland lied industries. Printer Frazier, Editor

The leading business and technical journal of the world in the printing and allied industries. Published monthly by The Inland Printer Company, Chicago, Illinois. + J. L. Frazier, Editor

October, 1934

Bleed Pages? Faugh!

Amos Stote here tells why

he believes the bleed page

is just a novelty which has

outlived its usefulness and

has become an unnecessary

handicap to good printing.

Douglas C. McMurtrie dis-

agrees, and pointedly, on

the pages which follow the

tart comment of Mr. Stote

ERHAPS I am alone in the matter. It may be that I have my back to the wall and the whole world is hacking away at me. Mayhap, in spite of my dislike for all such, I am a hero, and even about to be a martyr for a lost cause.

But I doubt it. I have an idea a goodly number feel as I do about the international epidemic which has resulted in the wiping out of millions of margins in printing.

However, and whatever may be my support, or lack of it, I hereby proclaim that a reaction now has set in. The bleed page has had its day. It has strutted across the type margin and off the edge of the paper, only to disappear into mists of infinity, long enough to prove that it can do so. Long enough to demonstrate the progressiveness of the moderns in

printing and their determination to break away from academic rules and practices.

Yes, we have had the bleed page long enough to show us that it can, on occasion and when used with fine discretion, create a not unpleasing effect. Aside from that, it once had another advantage. The bleed page was a novelty.

I do not deny the value of novelty in advertising, even though at times it strains good taste. But a thing cannot *remain* a novelty any more than Jackie Coogan could remain an urchin.

Consequently, as a novelty, the bleed page has had its day and has long since passed into the shades of night. Nor has it been given any original interpretations of recent years. It has been bled to the left, bled to the right, bled at top and bottom, and it has bled all over. It is among the casuals of passing modes, whims, strivings for effects. There is no longer any surprise value left in it; and its public attention

worth has worn thin to the point of irritation. Patience has reached a point where it is inclined to become impatient and also declare that enough is enough.

There was a time, I confess, and that without shame, when I welcomed the bleed page as an opportunity to introduce new treatment into certain varieties of advertising printing. At that time it was a stunt and partook of the values of a stunt. Also,

as such, it could be made to perform importantly and to draw forth surprise, and even pleasure, from a hard-boiled client; which praises it very highly indeed.

However, as time wore on and the bleed page wore solidly along with it, there came that day when it gave me the same feeling one gets if he witnesses a scene in which the actors were

prolonging what had been a good effect to the point of an anti-climax.

Later, the sight of a bleed page reacted on me as does the untimely visit of an acquaintance who is a well meaning person, kindly and all that, but ill timed as to his appearance.

You may have gathered that there will be no moaning at the bar when the bleed page not only puts out to sea, but goes down with all its tricks aboard.

This is not the result of any fresh crime the bleed page has committed against the ancient and honorable rules of typography or printing. I wish it were capable of committing such, if only to prove its own vitality. No, I am not pointing at any special evidence, I am raging against its offenses against the type page and its consort, the margin, when all possible excuse for such vulgarities has ceased to exist.

Also, while I am at it, I want to say a few strongly chosen words against the use of spiral binding, if binding it can be called. For certain loose-leaf effects it may have a place, for books which require that their pages lie flat so that one may write in them. Also, once more as a novelty, it may be allowed in connection with certain stunts in printing. It filled an imagined want, along with the bleed page, in the production of special numbers of modern publications, which were more concerned with attracting attention than with justifying their right to such attention.

But for me a magazine ceases to be a magazine when it is spirally bound. I could no more think of settling down to read and enjoy an article in such an afflicted periodical than I could think with joy of drinking a fine wine from a teacup.

When we stop to think of it, do we not all actually find the spiral binding and the bleed page in about the class with a raw cocktail which has lost its stimulation; yet



Are page margins important? The author of the accompanying article insists they have benefits more than compensating for the larger pictures permitted when margins are utilized for printing

which have to some tragic extent dulled our appreciation for the noble flavor of fine books finely bound? Have we not thus ignored, at our peril, the rich inheritance of sound tradition to which all the masters continued to adhere even while making their own contributions to the art?

Crooners and spiral bindings; jazz and the bleed page; let us give these passing trivialities whatever measure of applause we can muster through the exercise of generous self-deception for their light entertainment. Then let us pay them the price and send them on their way before they do us greater harm and debauch our standards. They have no more place in the realm of the printing craft than a steel-and-concrete church has in the company of gothic cathedrals, built stone on stone.

There is reason for respecting the margins of a page. Such respect is not born of hidebound tradition but of a known and proved fact. Proper margins to a page are as much an element of the page as is the proper frame an appreciable portion of the art which goes into the completion of a picture mounted on one's walls.

The page which fails in providing an appropriate frame for its contents may, for the first few times of its appearance, attract through surprise, and to that extent serve a purpose in advertising; but in the final judgment there is something missing. An effect has been obtained. It may be dramatic. It may satisfy fancy. And you may say that is all that is desired; which is certainly true in many instances, where advertising matter is concerned. In fact, it would be dangerous to subject the majority of advertising appeals to more than momentary appraisal; or the result would be the reverse of what the advertiser desired.

While printing has undoubtedly gained enormous profits from advertising, it obviously remains evident that it has suffered considerable loss in self respect. But good advertising is not necessarily good printing; sad, but true. Yet equally true is the fact that advertising has also undertaken the printing of many fine and enduring things in the realm of art.

It has encouraged invention. It has provided the sinews which have made possible research, experimentation, and also the working out of new methods which have proved of great and real benefit to the printing craft; at any rate, to divisions of it. Advertising has done this at its expense, and has given printing the opportunity to advance in many directions.

But we must remember that advertising is inclined to take liberties with printing, even as it does with all else. Printing as a powerful agent of advertising is one thing, but printing, as printing, is not only something else, it is a far more important mem-

ber of the social order in its capacity as a distributer of information, education, culture to the masses.

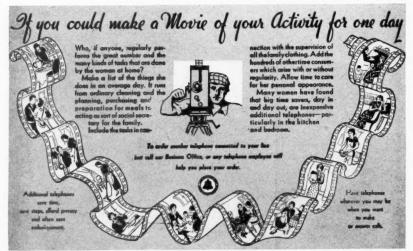
Let us give printing for advertising's sake full measure of appreciation. Let us offer it hearty recognition; but not adoration. Let us reserve our worship for the beauty of holiness which is only to be found in the printed page composed with such knowledge of and respect for form, color, composition, arrangement, for type, paper, and impression as to give us the high degree of legibility such as that to which the transmission and preservation of great thoughts are entitled.

Bleedings and spirallings, as tricks of the trade, belong in the craft of printing where the figures modeled in sand on the summer-resort beach belong among sculptured works. The best in each instance can

Printed Transparency Pays

"'Ere yer hare, Sur—'ere yer hare! Genyewine Hinglish sovereengs fur honly five shillings!" Yet, tradition tells us, that the man who made this bona fide offer on the famous old London bridge—an equivalent of \$5.00 for \$1.25—made but one lone sale. "It's too good to be true," was the undoubted reasoning of passers-by.

Actuality, however, or approximation thereto, is a potent force in attention-getting advertising. So the envelope enclosure of the Illinois Bell Telephone Company, "If you could make a Movie of your Activity for one day," strikes a responsive note. Printed on a waxed paper in red and black ink, a festoon of movie film comes through the dark red background with amazing fidelity. Portraying the events that happen



The red background of this printed transparency bled on all four sides. It is doubtful whether the effect of a strip of movie film would have been as striking had there been margin competing with it

be, or has been, effective, for the moment. Skill, creative ability, and ingenuity have been displayed—but not enduring values.

The time may come, though I do not believe it, when something will take the place of fine printing. The time may come when all the lordly rules which have been sacredly observed in production of printed matter which has lived will pass as obsolete. But I will not live to see it, for fine printing has stood the test of time, the only absolute measure we have for determining greatness, and only other reaches of time can prove any substitute or innovation worthy to take its place.

Prefers The Inland Printer

I believe that, if I were given my choice of having the files of THE INLAND PRINTER or my printing library, which contains quite a few volumes on the subject, I would choose the former.

—R. RANDOLPH KARCH, department of printing, Arsenal Junior High School, Pittsburgh.

in one day to Mrs. Average Housewife, the copy skilfully supports the pictures, leading into the desirability of additional telephones in one's home.

It must be noted that the red background is bled on all four sides. Had this not been done, and a transparent margin been thus allowed to compete with the film, the effect of transparency in the film would likely have been lost.

Whether or not the beholder considers it artistic, it must be admitted that it is more effective as sales-promotion.

On this page appears a discussion of the subject. It may be that this specimen will assist readers in reaching a decision regarding the use or discarding of bleed edges in work produced for themselves or others. Its use here is as a novelty, although a very practical one.

Alert printers will appreciate the possibilities of similar treatment on cellulose tissue or glassine to create an order which will bring them non-competitive profits.

Bleed Pages? Yes, We Need Them!

Douglas C. McMurtrie Tells Why He Disagrees With Amos Stote

s TO my view of the question that was raised by Amos Stote, I am not alone, though I must admit that the printers who use and appreciate the value of bleed pages are still in the minority. But this holds true as to quantity rather than quality. Many of the most competent planners of printing for

commerce have realized the more dominant influence exerted by the bleed pages and have made, in consequence, an extensive use of them.

Before we can consider this question in its right light, we must recall the change which has come over the whole technique of designing in recent years. We used to take what we had developed

in the past and modify it in certain unimportant particulars. The modern designer, however, has schooled himself to always ask this question: "If there had never been an article like this before, what should it look like in order best to serve its purpose?" In other words, start at the beginning, regardless of what has gone before.

It is this principle of designing which gave us the first improvements in railroad trains in a generation, and new forms of automobiles, and ink bottles which can be conveniently used.

Then let us consider the design of commercial printing on the same

useful basis.

There are two classes of printing, very broadly speaking. One comprises book printing, involving the composition and the printing of continuous texts, considerably long for consecutive reading. The other class has been aptly christened by the American Institute of Graphic Arts "Printing for Commerce." This includes the various types of sales-promotion literature, catalogs, broadsides, folders, envelope enclosures, and the like.

The pro and con of bleed-page argument relates almost fully to this class of printing.

I yield to no one in admiration for the art of Gutenberg as exemplified in work of the master printers of history. The purpose for which they printed was well fulfilled. They inherited page margins from the scribes and the book printers continued

The bleed page has a func-

tion in modern advertising

and book printing, its advo-

cate insists. He offers exam-

ples to show the improved

attention-arresting as well

as illustrative values which

are effected. Readers are

invited to give their views

to provide margins so that a book might be successively rebound and yet afford to spare some of the paper which might be cut off by the binder's knife each time.

It was found, too, that margins could be proportional and with great beauty and grace. Margins became an established tradition. De luxe volumes were provided

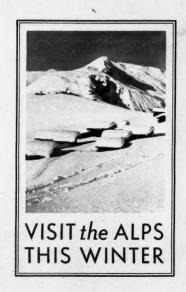
with wide and generous margins; reference works and books intended for easy, convenient reading gave over a greater proportion of the page area to type.

The greater the commonplace utility of the volume the scantier the margins thus became. To what ultimate result did this tend? Let us consider the background. The canons and traditions of book printing were undoubtedly a handicap to commercial printing in its earlier days. Sales booklets had to look like books; even the folders were designed on a like plan. Yet the objectives of printing for commerce were far from bookish.

Commercial printers soon learned the effectiveness of illustration, first artwork, and latterly photography. It was found that pictures frequently sold goods more effectively than copy. The picture became a feature of predominant importance.

Now, anyone who has handled illustrations knows that their graphic quality and effectiveness are in direct ratio to their size. Layout men strove to make their picture as large and as striking as possible without crowding out the type and story entirely.

And with this practical sales-producing function in view, why throw away a considerable proportion of the available area of a folder for no good reason other than that past masters of bookmaking followed such a practice? The only criterion is its selling effectiveness, by which a folder can be evaluated. Compare the covers of two folders here shown and say which has the greater sales punch. That, simply enough, is the key to value for the user.





VISIT the ALPS
THIS WINTER

Booklet cover or title (left) arranged in the conventional manner, with adequate provision for margins. At the right, exactly the same materials, handled by the bleed technique. The cut is twice as large. Which is the more effective page?



A double-page spread from the house-organ of the Ford branch in Paris, printed by Draeger, and spirally bound. Note the poster effect achieved on two magazine pages. Margins would be a hindrance here instead of a help

The magazine publishers were the first to learn the value of the bleed technique on their cover pages. Experience has also shown that the "flash" effectiveness of a cover design markedly influences the newsstand sales for better or worse. I once knew a hard-headed circulation manager who could look over the color proofs of future covers in the art director's office, and predict with surprising accuracy how many copies of each issue would be sold.

Seeking the greatest possible visual effectiveness, practically all the publishers of the popular magazines have abandoned the

once universal white margin around the cover design and now use the full available area of the page. In so doing they have greatly increased the area available for the cover design.

Another and unexpected result is that the whole magazine looks larger, a point of added commercial advantage, as readers seem to be getting more for their money.

Will any of these magazine publishers abandon this "novelty," as Stote calls it, and restore time-honored margins hitherto observed? This comes as close to a dollarand-cents measure of the value of bleed pages as we can expect to discover. There is another virtue in using all the available space: the new impression of freedom. The margins have held the contents of pages within a frame, "cribb'd, cabin'd, and confined," to borrow graphic words of Pope. In the new style, the pictures assert their importance, dominate the page, and throw off their bonds with an eye-filling effect that is as pleasing as we could ask.

This is in line with the modern trend of layout. Almost all advertisements used to have four-side borders to tie them in. Now the whole area is used by the layout man, without the borders, and we must admit the result is refreshing.

Stote writes as though the bleed page was no longer a novelty and had reached its peak. I think he assumes too prescient an attitude. From the

viewpoint of the general public in this country, the bleed page is still youthful. Only a few months ago did our leading weekly magazine begin to run bleed pages of advertising, and other magazines, which were more amenable to the demands of the advertisers, began a year or so earlier.

To show how new the bleed pages really are in American magazines, inquiry was made of a number of the leaders asking when they printed their first bleed inside-advertising page and first bleed back cover.

On the bleed inside-advertising page, we find the following interesting facts

among those replying, Vogue reported its first in the issue of April 1, 1932, Liberty, April 23, 1932, Good Housekeeping, November, 1933, Collier's November 11, 1933, Harper's Bazaar, January, 1932, Better Homes & Gardens, May, 1934.

The first bleed back cover was printed by *Vogue* in its issue of December 15, 1933, by both *Liberty* and *Collier's*, in their issues of December 16, 1933, by *Better Homes & Gardens* in its issue of October, 1934, and *Harper's Bazaar* in February, 1934. But *Good Housekeeping* does not run the bleed back covers.

The first bleed page in a daily newspaper is said to have been printed by the San Diego Union in its issue of July 8, 1934. At the recent mechanical conference of the A. N. P. A. at St. Louis, George W.

est parce que tous les problèmes de mécanique, d'esthétique, de confort et d'économie ont ête résolus avec élégance, que les femmes ont adopté la Peugeot.





Double-page spread from Peugeot auto catalog, designed and printed by Draeger Freres in Paris. Has celluloid tubular binding mentioned. Would margins on the right-hand page improve the effect of freedom out of doors?

Speyer, of Chicago, commended the bleed page to newspaper men as a new money-

making device.

So far, I have given no consideration to book design. Even in this field, bleed illustrations often have a value which cannot be denied. I was consulted in the design of a book telling the story of Post and Gatty's historic airplane flight around the world. It had to be standard novel size and format. The pictures, of course, told a very important part of the story. If reduced to the size of the type page they would have been "lost." It was found that by bleeding them on three sides of the page, the photographs could occupy double the number of square inches in the type page—a truly impressive increase in size. This was done, with the result that the photographs were large enough to be effective. Yet the effect was not freakish, as may be seen from the reproduction showing two facing pages.

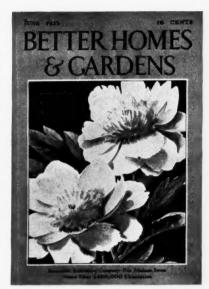
I fear for Stote's peace of mind, for the bleed page will not soon disappear into oblivion. It has a functional reason for being in making the pictured selling copy more effective and intelligible, and if merchandisers can make money from the use of bleed pages, they will continue to print

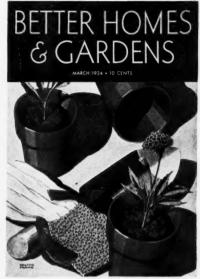
illustrations "unconfined." Spiral binding, against which Stote also points the finger of shame, has some kinship with the bleed page. It is a child of the same generation, and it serves a functional purpose in providing a means of binding sheets too heavy in weight to be sewed in the usual manner. I know of no substitute for it for such a requirement.

It must be admitted, however, that the spiral binding has at times been used where a sewed binding would serve satisfactorily, merely because of its novelty. As an attention-attracting device such use is justified, but intelligent advertisers will use it only so long as it is a novelty to the great majority of readers into whose hands the booklet or catalog will fall.

And may I say again that spiral binding is still a novelty to the rank and file of the American people, and will probably stay so for a number of years to come? Except for printed matter which I receive from Europe, few spirally bound books have as yet come onto my desk. The chances are that the average business man not engaged in the graphic arts has yet to see an example of this style of binding.

A variant of the spiral-wire binding is now being used in Paris. Celluloid is rolled into a long small-diameter tube so that the edges will overlap. Slots are cut at intervals through about half its cross section, giving it overlapping teeth. Slots to fit these teeth are cut in the pages of the book to be bound. The tube is then sprung apart, the teeth inserted in the slots, and the tube is allowed to spring back into its place.





In the past, practically all the popular magazines provided the genteel and traditional margins of white or a light tint around the border design. Now the great majority have learned that a bleed cover design makes the magazine look larger and gives it a more striking effect on the news stands

Differing as completely as I do from Stote's views, I can hardly grant his graphic metaphors. There is no conflict between an appreciation for finely printed and well bound books in one's library and an appreciation of the effectiveness of an up-to-theminute advertising folder which tells its selling story in the twinkling of an eye. Ermine for the opera; a sweater for golfthey are worn on the same day by the same woman, without incongruity. Rather let us compare the bleed page with a modern skyscraper stripped of cornices at the top, window frames on the sides, and ornamental gingerbread wherever it occurred on time-honored stone buildings of a by-gone generation. Where is the loss?

Advertising has contributed immensely to printing and typography throughout the present generation. It is advertising that is responsible for most of the new and better typefaces produced by the foundries and composing-machine companies since the turn of the century. It is advertising that is responsible for the new developments in printing processes and illustrative reproduction. Without advertising sustenance, we would not have modern typography.



Post Traces His Early History

Perhaps the most exciting time I had in that period of my life was my invasion of Mayaville, where my folks lived. It came aimost at the start of my independent career. Up to that time I had been using assumed names. But I thought I could start using my own name by making good as the "hometown boy," so I called on the Mayaville Chamber of Commerce one Monday afternoon and told them I would stage a jump the following Sanday. Because it was my own town and I knew the usen so well, I gave them reduced rates, 873 for the day.

I made arrangements to hire a young pilot with

 I made arrangements to hire a young pilot with an old Standard biplane from Pauls Valley, about ten an old Siandard biplane from Pauls Valley, about ten miles away. Then I went bome to my parents. My pareachite and equipment were under my arm, and I took the family breath away when I told them I was a parachite jumper and was going to perform in town on Siunday. My father tried to dissuade me-bult my mother was so glad to see me that it didn't take much persuasion to induce her to get him to stop arguing with me. Well, the circus was advertised all over town. I noticed that my father refused to talk about it. But the whole town assured me it was a great stunt and promised to be out in the open meadow where Virgil Tumboll, my pilot from Pauls Valley, was to

Two facing pages of a trade book of standard novel size, in which the illustrations played an important part. By printing them to bleed, the area available for illustration was doubled. The book was "Around the World in Eight Days" telling the story of Post and Gatty's historic globe-circling flight in the Winnie Mae, and was designed by Mr. McMurtrie for Rand McNally & Co., the publisher

Fine printing is to be greatly admired in its own proper field, but its traditional forms must not be worshipped slavishly. As a matter of fact it has much to answer for. The large, heavy, over-ornamented volumes, theoretically intended for reading, defy us to handle them except on a reading table. A beautifully printed volume-one of the most highly prized books of recent years—has a title page set in solid lines of capitals, with no hyphens at word breaks, daring the eye to struggle through it. The leading English printer turned out costly volumes of fine workmanship which dazzle the eye, and which have never been read by the proud collectors who own them.

And those who produce fine printing today in limited editions reproduced ad infinitum perfectly the well known texts instead of exercising their art in producing vital productions of their own age.

Much fine printing is too precious and too futile. It is a godsend that fine printing has a young and vigorous nephew (in the person of printing for commerce) who gnaws on harder food.

This nephew is not endowed by the collectors who never read his work; he is blessed by the necessity of earning his own way. If he fails, he goes hungry.

Such training is good for the young man. It keeps his feet on the ground; it keeps his eyes open for new and useful mechanisms that work successfully and thus help to fatten the larder. He cannot get far away from legibility or he is punished. He must make his pictorial story register, or he misses the bacon. So he has less and less faith in the tradition of dead masters and places more and more dependence on actual experience as to what people will look at and pay attention to.

This young nephew is so irreverent that he believes in printing in color; something Uncle Bodoni never did. Experience has told him that full-color illustrations help to sell goods and he is just crass enough to stoop to their use. Imagine!

He has also found by experience that bleed illustrations arrest the eye of a reader and help to sell him merchandise. So, if he uses them, let us overlook his defection from the great tradition, and be as charitable as we may.

In the evening, he may turn respectfully the pages produced by his eminent uncles. But in the morning, alas and alack, he will go down to the office, and plaster a striking modern photograph all over the page!

For in this modern age the design that functions successfully is the right design. The art that draws all its inspiration from the past is a dead art; the only vital art is that which has its roots in the needs and conditions of present-day living.

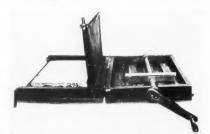
Alois Senefelder, Inventor of Lithography, Honored 100

Years After His Death

Lithographers in every part of the world this year are commemorating the centenary of Alois Senefelder, the inventor of lithography, who died on February 26, 1834.

It was in 1796 that Senefelder discovered the principle which led to the invention of lithography. Forced to leave college and earn his own living by the death of his father, he sought to print and sell some of his own musical compositions. He etched copper plates by hand, but was not successful. A slab of "Kelheim" stone, which he had obtained to use as an ink slab, had a polished surface, and Senefelder tried to etch his music on it, rather than copper. It was not successful.

However, he later found it possible to etch his work in relief, rather than in intaglio. This encouraged him to go on, despite his discouraging experiences, until he eventually discovered that the stone had an



Alois Senefelder's original hand-operated lithographic press, on which much of his earlier work was done. Note home-made gear for driving impression blade over the back of the paper



This is Senefelder's original production press, used in turning out the copies of his music and other works, which led to invention of lithography



Cover of German periodical, featuring a portrait of Alois Senefelder, inventor of lithography. The graphic arts periodicals of Germany and Austria have devoted considerable space to historial matter in this centenary year of his death

affinity for grease and, being of a porous nature, held water applied to its surface. The mutual repulsion of grease and water led to experiments which showed that a greasy image would not take water, but it would take greasy ink, while the clean, dampened portions of the stone would not take the greasy ink.

He next found that writing or drawing could be done on paper with a greasy ink and transferred to the stone. Then, washing it over with a weak solution of nitric acid and giving it a coat of gum arabic, he received remarkably good impressions in printing. Thus lithography was born.

The printing surface was neither raised nor depressed, but consisted of a chemical union between particles of grease and the limestone. Senefelder wrote a description of his process and applied for patents in Germany, Austria, and England. Before he died, he was to see his process used in the leading cities of Europe.

The principles he laid down a hundred years ago are still the basis of the process. No major improvement in his method was made until the invention of the steam-cylinder printing machine between 1860 and 1870, although progress has been rapid since, especially in recent years.

The crude press that Senefelder built for his process was a far cry from the remarkable machinery available today. It was not even on a par with the letterpress equipment of his day, so it is apparent that his work under difficulties had been of tremendous value to the reproductive processes.

Catalogs Get New Life and the Printer Profits

By H. F. SHERMAN

LMOST every printing office, boasting cylinder presses, is commissioned to print at least one catalog a year. When that has been done, it has been the invariable custom to inscribe a mental "finis" to the transaction and to conclude the whole matter with the finality of an emphatic "That's that!" All interest in that particular catalog is permitted to hibernate for another year.

It is not the purpose of this article to deal with the catalog itself at any great length. Catalogs are catalogs. There always has appeared to be something distinctly incontrovertible about a catalog with its layouts, cuts, descriptive text matter, and prices; and yet it would seem to be within the province of the wide-awake printer to point out such important factors as the proper kind of illustrations, the readability of certain type faces, the effectiveness of color, the preference for non-glare stock, the serviceableness of bindings, of covers, and so on. Further, other valuable suggestions may be made to the mutual advantage of customer and printer, such as are described below.

Generally speaking, it is safe to say that the majority of publishers of catalogs are prone to take too much for granted; they credit their readers with a knowledge of the merchandise equal to their own, and in this way often fail to interest the intended customer in some of the newer and rather unfamiliar articles offered in their catalogs. It would pay handsomely to set forth clearly the particular use for which the cataloged item is intended. A tactful suggestion from the printer in regard to this could not help but impress the customer favorably. The printer's reward would be more pages—a bigger catalog.

But, you say, the uses of some articles are so obvious—take a chair for instance: everyone knows that a chair is made to be sat upon. That is so; but it would do no harm, for instance, to explain the special purpose of the occasional chair; to state that certain things are designed for use with certain other things; and to point out that a combination of certain colors is an evidence of good taste; and so on and on.

Suggested improvements of this character, of course, will increase the value of

the catalog, but the important thing, after all, is to keep it in frequent use—safe from the oblivion into which so many of its contemporaries sink after the novelty of their newness has worn off. This we must admit would be an invaluable service to the customer, which would bind him for all time to the printer, who in turn would enjoy a substantial increase in business and the assurance of securing all future catalog orders from that customer.

A monthly "bulletin" or "reminder" of the proper sort will definitely accomplish this; not just an ordinary supplementary price list, but a real, live, newsy publication that would be welcomed and read. Taking an 8½ by 11 four-page nurseryman's *Reminder* as example, the arrangement would be somewhat as follows:

An appropriate heading, tying up with the regular catalog and giving date and purpose of publication, will start the first page. Under the heading would appear short interesting articles, in everyday language, on how to obtain best effects from certain shrub plantings; how to plan an effective perennial border; suitable plants for use in shady places; how to overcome the depredations of certain insects; what to do for the infected shade tree, and so on. A certain amount of candor is mighty effective and should enter freely into these short articles, such as the tendency of certain roses to mildew, of others to blackspot, and still others to a feeble growth. These frank statements give a ring of sincerity that will inspire confidence in the concern which makes them.

The second page should bear the candid announcement in the heading "This Page works for Kirschbaum" (the nurseryman). Here may be fully enumerated, all with lucid descriptions, any stock requiring special presentation and perhaps some attractive discount for quick moving, reference being made to the complete line on Page 46 of the 1934 catalog. Here, too, would appear descriptions and prices of the new lines stocked since the issuing of the catalog, again with reference to similar lines on specified pages of the regular catalog. Glowing accounts could be given of the success of the new hybrid delphiniums (shown on Page 26 of the 1934 catalog)



To Reap You Must Sow

THE successful farmer is not haphazard. He follows a definite plan that through centuries has proved resultful. He ploughs. He plants. He cultivates. He knows there is no short cut. When harvest time comes, he gathers his golden sheaves and reaps his reward.

HE selling of printing is no different. You must select your "fields" carefully for planting—those firms whose work you are best equipped to handle and who can pay their bills. You must "plough" your fields-acquaint these firms with the quality and service you can furnish them. You must "plant" the best seeds available - folders, mailing cards, broadsides, letters, which will arouse their interest. You must cultivate your "fields"—personally follow up your direct-by-mail at regular intervals, never letting down. Then, and only then, will you be in position to harvest your golden sheaves and reap your just reward.

From The Accelerator, edited by Raymond C. Dreher for Boston and Old Colony Insurance companie

in such localities as Minneapolis, Detroit, and Trenton, with extracts from letters received from enthusiastic gardeners.

One or two special bargains could be displayed in boxes in these columns, attention being directed to the regular prices appearing on stipulated pages in the catalog, and the great saving duly emphasized. Many uses for this page would suggest themselves to the alert merchant.

It has often been repeated, and perhaps never contradicted, that the world needs reminding rather than informing. Taking this expression as an established fact, I would devote the first column of the third page to items under the heading "Do you Know that—" In the case of the nurseryman's bulletin, which we are still using as an example, there would appear such reminders as these: "Sweet peas should be planted on St. Patrick's Day," "April is the month for planting shrubs," "Transplanting of annuals should be done by the end of this month," and, later in the year, "Deep planting is probably responsible for the failure of your peonies to bloom—replant with the eyes not over two inches deep," "Be ready to plant your tulips in October," and so on.

The other column on this page could be devoted to the description of outstanding service features, and the enumeration of the attractions to be seen at the nurseries, ending with a cordial invitation to visit them. A simple map showing the location of the nurseries and the best way to reach them will result in more visitors and more prospective buyers. And whenever possible, reference should be made to specific pages of the regular catalog. Space on this page may easily be found for the announcement of any special innovation and for the best book of the month on some important gardening subject.

The whole of the fourth page may be assigned, with profit, to questions and the answers under the heading "Questions we are frequently asked at this time." Soon a steady flow of correspondence and telephone calls will be coming into the merchant's office, and most valuable relations established with customers and prospective customers. These relations easily resolve themselves into pleasant business transactions if properly managed.

Although the nurseryman's Reminder has been used in this article as an example of what may be accomplished, it is quite obvious that any business issuing a catalog can use a similar bulletin to keep its publication in the hands of customers instead of idly accumulating dust on a forgotten shelf. It costs a lot of money to prepare and publish a catalog; these injections of "new life" are really economies.

It will readily be seen that such a bulletin differs vastly from the usual houseorgan; it is devoted to the building up of the purchaser's morale rather than that of the merchant's personnel; that it provides actual selling inducements instead of the generally used and oft-repeated jokes of questionable taste and doubtful wit.

It takes little perspicacity to see the possibilities such a bulletin as that described above would offer to the furniture store, the dry goods merchant, the wall paper and paint shop, the trunk and luggage manufacturer, the hardware dealer, and a host of other important businesses.

This is a definite idea; one that can be sold readily; and one that has proved successful in selling more goods (in connection with a regular catalog) for those of my customers who have adopted it than any other method, including that of personal solicitation.

Needless to say, the additional business accruing to my own firm is welcome and doubly appreciated because, being hitherto non-existent, it is truly creative. Now it is expected, as a matter of course, that a catalog order will bring in its accompanying monthly or semi-monthly bulletins—and the best of it is, it usually does.

Personalized Blotter Pays By RUEL McDANIEL

The Wilson Printing and Stationery Company, Houston, Texas, believes that the modern printer should use direct mail consistently if he expects prospects to act



No work of art, this friendly blotter appears regularly and produces new business for the Wilson firm

upon his advice to use it in selling merchandise. The printer suggests "fresh, different," advertising, so it is up to him to produce that kind for himself.

With this duty of direct mail in mind, the firm devised a blotter for weekly mailing which has done much to stimulate demand for printing and smaller stationery items. The key to the blotter's pulling power is the fictitious Phillit Kwick. This cheerful character stresses the company's service in an unobtrusive way.

An example of how the tie-up is put across is the blotter shown. E. C. Wilson, president of the company, states that the figure gives the blotter individuality, yet ties the series together, aiding the feeling of continuity, important in building confidence and sales.

Each week the blotter carries a paragraph by or about Phillit Kwick, together with a picture and description of a single item being featured for the week. Phone orders prove the practicality of the idea.

It is a simple promotion idea, one which may easily be produced by any printer for his own sales benefit.



This "plastograph" is the work of J. A. Lucas, head of McGraw-Hill Publishing Company's illustration staff. No artwork or retouching is required; it is all produced by photography

The Open Forum

This department is devoted to a frank discussion of topics of interest to the printing industry; the editor does not shoulder the responsibility for any views advanced by contributors

Real Sales Help Given

To the Editor: The article in the September issue of THE INLAND PRINTER by David B. Henley struck a responsive note as far as I am concerned. My business is contacting printers. I have talked to thousands of plant owners in nearly every section of the United States in the past few years and I'm frank to say I believe one of their greatest weaknesses is in their selling.

A valuable word came to my attention recently—view point—placing yourself in the buyer's position and seeing his side of the picture. It's too bad every printer could not get a buyer's position for a period of time and be able to see how they look from the other side of the desk, as Henley has done. There are a lot of things they would not do after having this experience. The study of human nature, from a buyer's viewpoint, would be worth a great deal to many salesmen.

In studying the printing business, I am sure I have spent more time learning how successful printers became successful rather than why a printer could be considered a failure, though the two really go hand in hand. I used one to check against the other to see if they really proved out.

The other day, I had an interesting discussion with a successful printer in Warren, Ohio. He made the statement that he went after customers, not orders. There is a lot of thought in that statement. He also said that after he landed the customer, he saw to it that he made him so satisfied by his service that he wouldn't want to leave him. How different this theory is from the way most printers go after their printing, and how they try to keep it after getting it.

A successful printer in Jackson, Mississippi, used the slogan "We Never Disappoint." I asked him one day what he meant by that, and he said, "Exactly what it says. When a customer orders printing and asks for it at a certain time, we see to it that he gets it then and we don't call him up and ask him if some other time would be all right. Also, if we know we cannot get a man's order out for him when he wants it, we say so, rather than disappoint him."

The leading printer in Miami, Florida, one time told me the reason he had so much equipment was so he could maintain his reputation as the best service shop in town, and he said the customers were glad

to pay him extra. As a matter of fact during the Florida land boom, he said he was offered bonuses as high as \$500 from real estate operators just to get the work out on record time.

The most successful printing businesses seem to have been built up on aggressive and intelligent selling, backed by efficient equipment in the shop, and by men who know their business to turn out the work. After all, the big thing the printer has to sell is time, and if he takes twice as long to get out an order as it would need to be with efficient equipment, it is no wonder the poor salesman finds it difficult to sell.

And many a time, while talking with a printer, the telephone has rung and I've heard the printer say it wasn't ready yet, and would tomorrow or the next day be all right. The really successful printer, I have found, gets the order out when the customer wants it and not when it is convenient for him.

There are a good many other things I could say when thinking about this subject, because I have been so close to it, but I've already made a lengthy letter. I have very often wished I could take my printer friends around with me for a week to see just how the really successful printers conduct their businesses.—C. S. TOMPKINS, Detroit manager, Brandtjen & Kluge.

A COPY SUGGESTION

Every Printing Order

UNCOVERS a great deal of detail work. Whether this detail work becomes an irksome burden to yourself or is assumed by your printer depends largely on your choice of printing organization.

Here we assume the complete responsibility for our customer's printing. The detail of proofreading is taken over by our own organization. The paper, color, typography, margins, and all the other numerous features of your printing that sometimes please or vex you—they are part of our job. When your order is placed with us you don't have to do a part of the work yourself.



McCormick-Armstrong Company, of Wichita, Kansas, uses this as copy in its house-organ

Urges Valuation of N.R.A. Efforts

To the Editor:—Will it take another five years? With time's passing, since "the fall of '29," and the incidental Humpty Dumpty casualties thereof, the two words "depression" and "recovery" have been substantially mis-applied and over-worked. They begin to lose meaning.

After that "great decline," here, now, and at some distance removed from "official sources of information" and incident fog-screens of convenience, there are some indications that fragments of "profiteering eras" are reshaping in betterments, aside from artificial stimulants and in spite of obstructions. This may seem hesitant, and to some observers almost imperceptible, but should we rise at some speed of political convenience, or in some ratio to more practical social absorption—how far is up?

We were warned in an ample manner, before the "great descent." In answer we insisted that walls contrived to protect an ever-rising standard and cost of living be raised higher still. Then came "the last moments" before the dam "busted" and hell broke loose. And now, the question still persists—how can we approach the problems of so-called recovery the most intelligent way?

One new answer comes in the form of mandatory alternative sponsored by a dictatorship. Is that the most intelligent and efficient contrivance available? And does its elasticity fit everything aside from other political conveniences? Will it become a gigantic bureaucracy of unlimited power and uncertain consequences? And who will "finally become" its beneficiaries?

Following some stabilizing of finance and the hasty devising of relief measures, Government too might have promoted a little more confidence, down to the smallest interests, on which labor depends. As between recovery essentials and negative strategies, more might have been clarified and simplified at the beginning of "the new deal." The brief for fair play must include something other than assorted portfolios of uncertain definition, finished off with the penalizing postscripts. Just one code, "for violations," might have been about as effective, as logical—obviously less expensive than our present arrangement.

There are limits beyond which experimentation also becomes negative, and, like

blatant and oft-repeated threats, also just something to forget. If, however, subservience to and endorsements of unproven values are something to be bought and perpetuated, at whatever price, opposing alliances will correspondingly complicate and delay the attainment of the better-balanced conditions. The Blue Eagle test flights and forced landings hardly subscribe to a rising of new confidence, to higher levels. If the "darn thing" (as a commentator called it) is unworkable, is it practical at all, for gaining industrial altitude? If the N.R.A. holds "the magic key," when will it open any door to that new and more abundant life—as was allowed to be promised?

Pending the opening of new-deal treasure chests (in addition to relief doles), the mouthings of A. F. of L. that Government and labor take over all constituted and economic rights might also contemplate the liberties and living standards of Continental Europe. In the achievement of their "ideals," some pseudo leadership may "be compelled" to readjust itself also. Government, finance, industry, and labor have joint interests and responsibilities wherein each should recognize its part, in the essentials of national normalcy, its attainment and permanence.

Putting everyone in irons, plus balls and chains, might "stimulate steel" and provide another "factor" for determining "the speeding up of recovery." Somewhat less restrained, the printing industry might be able to bend its facilities and man power more in the interest of all industry, of which it remains an inseparable part. It knows its operating and production costs. Reconscripting them and adding the exceptions by mandate adds not one iota to their essential basic value—by the mere trespass of the added compliance complications and expense to the real burden.

It seems appropriate to recognize some intelligent toleration among relief-printing trade unions, in contrast with some of the past and pending activities. The sold hour, divested of the non-essential supercharges, would also return a fairer value to those who purchase it and, return more earning and buying power to those who produce it. Why complicate and obstruct that constructive effort which makes some progress on its own feet? N.R.A. profit-and-loss balance sheet to date provides the ample evidence of its more numerous and obvious imperfections.

In conclusion, and quoting some of the recently published closing lines:—"And it DOES seem, on the face of it, that the miracles that were expected—and that were allowed to be promised—from N.R.A. in the early stages have not come to pass."—BEN S. HARRISON, Federal Printing Company, Des Moines.

Nolf Cartoons Bring Memories

To the Editor:—I have often thought I would like to write to John T. Nolf and tell him how much I enjoyed his cartoons "In the Days That Wuz" in The Inland Printer. But, until the June issue arrived, I didn't know his address. But, of one thing I am positive: No one could make such drawings who had not at one time been one of the old-time printers, such as I have had the honor of having been.

The cartoon and accompanying article bring to my mind a winter I spent in Topeka, where I slept, no—"carried the banner" in the union rooms, together with Muskogee Red, Billie Baxter, Jim Grummin, Kid Underwood, and others. I think this was in 1893. Those were the days when the linotype was coming into pretty general use and work was hard to get.

Muskogee had managed to promote a good drunk, and after a few days the Salvation Army picked him up out of the gutter, gave him a bath and also some clean clothes. He appeared on the street the next evening and all was going well; Andy praising God with hallelujahs, amen, and all that until he spied, on the outskirts of the audience, a bunch of us tramps. He bawled out, "Any youse guys got any white line?" and it was all off. He immediately left the straight and narrow way, and rejoined the gang.

These incidents may not mean anything to you. While I would not go through those times again, I wouldn't take a lot of money for the experiences I've had. I hope to continue to enjoy your efforts in depicting the lives of those in "The Days That Wuz."—D. M. HAMMOND.

Education Would be Faster

To the Editor:—You've had some good articles (several of them) attempting to answer that old, old question "What are we going to DO about it?"

I'm sure you will agree that certain simple, *unchanging* principles should be considered whenever we may be dealing with any problem in which human nature, the human element, plays an important role. Any problem of the printing industry certainly *must* consider human reactions.

I believe you and I agree that Roosevelt was and is sincere in his efforts to better conditions—and that he has accomplished much good. But I am reasonably sure that we also agree that he, himself, could not possibly have known as much as he should have known about our printing industry. He certainly could not have had a complete, accurate picture of the entire industry—otherwise he would have known (as you and I certainly know) that the code would never be successful, in the sense that it would be backed up by a suitable major-

ity, with the minority, then, to be *forced* or policed into submission.

Granted that the code procedure, with its nation-wide discussions, and its complicated set-ups, has served to awaken the industry to the *need* for more education—more enlightenment as to costs, particularly—the fact is still confronting us that the code idea is *not* taking hold, that a modification of the plan is now in order, and that will mean in the end "everything wide open again" as in the good old days.

It might seem presumptuous for myself or even for the Editor of THE INLAND PRINTER to say that we know more about our own printing industry than our brilliant President. Nevertheless isn't it a fact? Surely we should (having rubbed elbows with employer and employe, with the open shop and the closed shop) over a period of years, having seen time and time again the tremendous difficulty of trying to get at least a majority of employing printers to insist on profit based on hour costs at least close to correct. Having seen how difficult it is to reason and prove to the employing printers (as a whole) the necessity for a good sound business method and for tying up with national organizations (such as the U.T.A.), and knowing from years of closest contact that you cannot talk to a starving man about "balanced diet" or calories. Surely we should know something more about the all-important human reaction element of the problem than the President, or his capable advisors (brilliant as they all might be).

The code is not working here in Denver. The Price Determination Schedule is about "out" already, and on larger work we are slashing as badly as before N.R.A.

The supposition was that the printing industry, through its own chosen representatives, would take part in formulating the complicated code for commercial printers, for instance. What they ran up against, is known to all who studied their findings from start to finish (if there has ever been a finish). I think they did a good job at that, and if the human element (human nature) had measured up, there might have been some chance for the code to succeed. But, we have not reached that stage in human progress (I mean that high individual plane of characer) where we will coöperate when this means giving as well as taking.

I believe in 1929 I wrote an article for you covering the idea of nation-wide education of the apprentice as the only program that will reach the source of most of our troubles, as far as ignorant, vicious competition is concerned. And I have not changed my mind—in fact, I am more convinced than ever that such a plan must be inaugurated before we can expect to

have an sound, permanent betterment in

the printing industry.

This is not a popular idea. No idea which does not *promise* immediate results, or at least within a month or two, is popular with we Americans. We want action, and *promises*. We like that sort of stuff. We like Pollyanna ideas and plans that indicate that "our genial President, who is obsessed with the idea of action, needs only

have another wide upheaval between capital and labor in the industry. And that will not pay either side.

If the employing printers will be honest with themselves, and admit the great single weakness of their industry—permitting ignorant competition to come into the industry every day in the year—they will agree that the educational program I have outlined would stop this inflow of demor-

where we are getting any immediate results from regimentation! Show me where trying to jump ahead of the slow process of evolution has ever brought us anything but grief and near chaos! You cannot speed up evolution. You can enlighten the individual (and the industry is made up of individuals) and thereby sell him (have him really believe), and then you can, with some assurance, figure what he is going to do about it. Take out of the industry right now, all those who went in blindly (and who would be glad to give up their plants if they could go back to the beginning, before they served their apprenticeship) and your guess of at least 25 to 35 per cent reduction in equipment and plants would be about right.

Starting now with a nation-wide educational program, we would be forestalling entrance of more ignorant competition into the industry. Carry this along for five years, ten years, and gradually overequipment in the industry would come down to a reasonable point. Maintain this educational program another five years, ten years, and we would have an intelligent industry, made up of individuals agreeing (in the main) upon the fundamental principles of good business, and upon printing costs in particular. You would then have intelligent employers and intelligent employes, with a chance of these two working together, for their mutual benefit.

"They" can go ahead with their bureaus, boards, authorities, and other setups, but this educational program will move faster (slow as it might seem) than any other

plan. I'm speaking of permanent progress. Wilson said, "The world will not progress materially until it is transformed spiritually." The first of all spiritual qualities is honesty—self-honesty. In other words, "Look within yourselves." This is my suggestion to the individuals of the industry. There you have "rugged individualism."—Al. S. Hanson, Denver.

Just a Note from the Pressman's Wife

MAYBE I should STICK to housework and let COMPOSING go, but I'm all SET to write my side of life with a PRESSMAN. Perhaps I'm just not the TYPE, as I'm ENclined to be jealous. But he's always talking of the FORMS, and FURNITURE, and RUN-NING OFF; so I just told him he needn't think he can run off with that EM or anyone else; especially one of those COLOR-JOBS, just because their MAKE-UP facilities are more expensive than mine. Maybe my form isn't so Mae-West-ish and my color not so good, but I'm his wife! He married me for petter or for purse, and he can be the petter-and I'll be the purse! Otherwise it may be the LOCK-UP for him, so he better MAKE-READY to behave. Evidently morals don't mean much to pressmen either because I've heard they use SLUGS and they know very well that slot-machines are against the law; and not only that-they swear-I heard my own husband say something about DEVIL and PI. Probably one was stolen. Anything could happen in a place like that. Well, it's said that the PASTE is the PROOF, so I'll give him another chance to show his METAL and whether he's a PICA or not. Perfect understanding may prove the KEY to this situation. The POINT to bring home is that being a pressman's wife is some JOB and my CASE is no exception. Well, here he is now; he just demanded dinner in a sort of HALFTONE after the WASH-UP, so guess I won't try to MAKE-UP with him until later!

Mrs. Mildred E. Harrigan 114 W. Maryland Avenue Royal Oak, Michigan

to appeal (in his highly personable manner) to the higher ideals of those individuals making up the great printing industry, and we will back him up 100 per cent."

On the one hand, the President tells us he has faith in and believes in the high moral and spiritual character of the individuals of our industry. That's fine, that is idealism of a high order. But, alas, on the other hand, he as much as tells us that we do not have the knowledge and ability and experience to work out our own problems, and therefore he and his advisers (some of whom did not know the difference between publishers and commercial printers) would take care of the matter for us. Where is that thing called consistency? Whenever people or individuals ignore unchanging principles, and attempt to solve their problems without acknowledging these principles, they get into a mess, through many inconsistencies of action.

I believe that, if something is not done shortly to bring the employe and employer together on some common ground, we will alizing competition. They would cease to declare that a dollar or two raise in wages would wreck them. What is wrecking them and will continue to wreck them is their refusal to admit their own weakness, and refusal to correct that weakness.

The unions also have overlooked this source of their troubles. They refuse to see that betterment of the employers means betterment of the employe. Perhaps if this idea of common ground, of a program of equal benefit to capital and labor, was to be stressed, some actual steps might result. Surely, there is no reasonable objection for either capital or labor (or both) to start the ball rolling.

Perhaps the idea is too *simple* to attract attention. Perhaps it should be complicated by a mess of bureaus, boards, authorities, and "experts" who don't know one face of type from another, much less the varying capacities and hour costs of the diversified equipment found in the industry.

It is true, an educational program will not bring *immediate* results. But show me

Printer of Famed Paper Dead

William T. Gardner, printer, of Freeport, Long Island, is dead at ninety. He was one of the first Union soldiers to enter Vicksburg after the siege during the Civil War. In a dugout, he found the plant of the Daily Citizen. Gardner set the story of the siege and entry of the city, got the form ready for the press, then found there was no paper available on which to print. Other soldiers discovered a roll of wallpaper, and the issue, fifty copies, was run off on this stock. The now-priceless tabloid edition was produced on July 9, 1863. It was July 9 when Gardner died this year. He was active in the trade for many years after his return from the army.

Editorial

Appreciation of Depreciation

HEN the prospective lady buyer thanked the automobile salesman for his many courtesies and remarked that he had shown her everything on it but the *depreciation*, she evinced about the same understanding of that intangible as is too often shown by some printers. Annual income-tax returns required by the government have done much to bring most printers to a consciousness of depreciation. The everyday example of rapid depreciation of automobile values also may have helped. Yet the fact remains that many printers are still making prices with utter disregard of the item of depreciation, which is as much an element in expense as the salesman's overcoat was in his "swindle sheet." An old illustration, but an apt one.

The U. T. A. 1933 Ratios for Printing Management, giving composite results of 381 plants of all sizes, shows depreciation on equipment to be from \$3.48 to \$6.60 in every hundred dollars of sales, the average being \$4.57. During the past twelve years, the average profit for the industry has been approximately \$4.54 in every hundred dollars of sales. From this, it would appear that depreciation on equipment is equally as important as profit on sales. When it is systematically charged as a fixed-expense item, it accumulates the reserve with which the plant is

kept in condition and up to date.

Furthermore, because of the recent decisions of the Treasury department, it is no longer possible for the printer to evade the matter of depreciation and accurate accounting for it. After so many years of study, during which there was little uniformity in the rules governing depreciation, the department has now done away with vagueness and has definitely laid down principles which printers must follow. The new order is timely in that it will fit in with the industry's principles of accounting. From now on, we shall have depreciation with us as a permanent guest whose requirements must be regularly looked after.

The Printers' Leisure

A THIRD of a century ago, a printer worked ten hours a day, 3,100 hours a year. Today he works eight hours a day, forty hours a week, 2,100 hours a year—1,000 hours of leisure time a year added to his life that he may live it more abundantly. There are predictions that this may even be increased by another 500 hours within another decade.

The extent of this leisure time, unprecedented in the world's history, has great potentialities for a fuller and happier life. Never were the opportunities so great for acquiring broader knowledge of the world and all contained therein, for traveling to its interesting and picturesque spots, for enjoying its culture in science and the arts, for participating in its sports and pastimes, and last but by no means least, for "going about doing good." Life becomes more full.

But leisure without the means to study, see, hear, and to do availeth little. So the industry has awarded the skilled artisan the highest wages ever paid in the industry, and virtually has "taken him into the business." From now on, workers in the printing industry may enjoy a larger measure of the fuller life.

It will be interesting to observe, as the new hours and wages work out, how our people will use this extra time. Of course, the family will get the lion's share, which is as it should be. Then there will be the garden, the motor car, sports, picnics, museums, art galleries, fairs, theaters, and the Church—all contributing in a greater or lesser degree to human happiness.

The general high standard of the intelligence of our printing craftsmen and the degree of education necessary in their occupation give them a larger capacity to live and enjoy all the things their greater leisure makes available. If this opportunity be more improved, it will be compensation enough for all the time and

the cost thereof.

New Ratios for Management

AGAIN THE INLAND PRINTER commends the department of accounting of the United Typothetae of America for its "1933 Ratios for Printing Management," the thirteenth annual survey of the business of a part of its membership. We reiterate that this series of studies of the operations of hundreds of the plants stands foremost in work of the association. These ratios set up not only a panoramic picture of what has been done year by year but indicate a pattern that may be followed by those who would avail themselves of invaluable aid to management.

Much significance attends the ratios by reason of the widespread representation of the industry in the studies, 523 printers of all sizes from 162 cities in thirty-two states, Hawaii, and in three provinces of Canada being represented. The aggregate net worth of these establishments is over \$40,000,000, and the sales volume but slightly less—a good cross-section of the industry, especially in the days of declining values, decreased volume, and lessening activity represented by the period reported.

The chapter on "Printing Barometers," which reviews printing activity since 1923 and compares profits year by year as measures of such activity, is especially interesting and of no small value to an understanding of the significance of the record of the entire decade. The statistics covering the year 1933 are of more vital interest, especially as they show that 66.4 per cent of the establishments which are represented in the operating statement operated at a loss. This loss was sustained for the most part by the smaller plants, whose increased administrative and selling expenses more than offset their lower wage and factory costs. Comparing the four depression years, the per cent of the profit or loss to sales and net worth are:

1930 1931 1932 1933

Per cent of Profit or Loss on Sales.... 4.10 1.20 3.60 1.30 Per cent of Profit or Loss to Net Worth 7.17 2.13 5.12 2.89

It is a hopeful trend that 1933 shows some betterment over 1932, despite the fact that printing activity as measured by productive hours reached the lowest point in 1933, the indices of such an activity for the past four years, based on 1923 as 100, being as follows:

1930 1931 1932 1933

Index of Productive Hours.........98.1 87.2 72.6 66.9

As the individual printer compares his own figures with these industry-wide averages, percentages, and indices, he may derive

some comfort and perhaps some inspiration as to how he may improve his own affairs, but he still has the problem before him of how he may do it in the face of the conditions prevailing under the code, which still has to prove its worth as a means of recovery. However, the printer who will study these 1933 figures as they appear in the ratio tables and compare them with his own is bound to put his finger on the spots where his own conditions may be improved. To that extent, the "Ratios for 1933" will be most helpful to all who will make use of them.

Complimentary Both Ways

NE could not attend the recent convention of the International Association of Printing House Craftsmen without being profoundly impressed with the caliber of the men now and heretofore active in the movement.

Interested in every detail of the proceedings at Toronto were two former presidents of the International who, today, have posts of outstanding responsibility in the industry. Genial John Deviny, executive vice-president of the United Typothetae of America and spark plug of the code authority of the reliefprinting division, is one who has brought glory to his first love among organizations. The equally genial August Giegengack, recently appointed Public Printer of the United States, was the other Craftsmen ex-president who has achieved great things who was on the scene. That these men, heavily burdened with the duties of new posts of great responsibility, should attend, is as complimentary to the organization as their manifest affection for the order and its men is complimentary to them. Proud always of his membership in this active, inspired organization, the Editor's respect for it and those who have made it what it is increased by leaps and bounds as he contemplated the achievements of these two fine men.

Exception or Rule, Which?

THE Editor constantly is receiving letters regarding the code from subscribers. Many are simply for light on angles it appears should now be clear to all. Some bring up points which seem a handicap upon compliance and require clarification.

There is, for example, the price differential which favors the printer with no more than three platen presses. The consideration is not given without qualification in the code. That instrument states simply that it is allowable, permission being required from the printer's local code authority. With no stipulation as to what constitutes justification for denial of the differential, those in control appear to have considerable discretionary powers. There might, therefore, in some sections be wholesale—yes, unanimous-denial, which it does not seem to the Editor would be in keeping with the spirit of the code. Hundreds of small printers take it for granted and accept the situation with that understanding. A case in point is the printer who wrote this:

'As for the printers' N.R.A. code, phooey! There is in the preamble of Price Determination Schedule a provision designed to benefit small shops, providing that they might obtain permission to sell at 20 per cent less than the prices therein shown. Just try to get this permission! It is now almost three months since I first started a drive to obtain this permission, which is really necessary to save my business from oblivion, and all I have to show for it is a voluminous pile of correspondence.

Again I say, phooey."

Now, if this is the rule rather than the exception, it is serious. It is serious because the success of the code depends upon at least practically unanimous compliance. It is serious because

"jokers" are unpopular and drive people to opposition who would otherwise support.

The preamble was intended to benefit small printing plants which draw trade from merchants of the same class, businesses which, as a rule, are not prospects for the larger printers or top quality printing. To force the price out of reach on the class and quantity of work such stores use, these printers aver, and we think reasonably, is to reduce the volume of printing done with considerable harm to many and benefit to none.

THE INLAND PRINTER is not yet of the belief that the denial of the promised differential is the rule. If the reader is a printer who, like the one quoted, has been denied what he expected, write the Editor at once, giving the reasons given in the refusal. If any know of a printer who has been given such permission, we want to hear from him, too. Of course, we want the views of those who manage things, code directors, and so on. It is our purpose to publish a report of just how things stand in this matter in our next issue.

The Price of the Eagle

ONE cardinal principle of the N.R.A. is that nothing written into a code shall create monopoly or oppress a small establishment. This is part of the recovery act.

What appears to be a violation in both respects is the collection of operating expenses by the Cotton Garment Code Authority through the sale of N.R.A. labels to the industry's individual plants at \$2.00 a thousand. The printer informing THE INLAND PRINTER of the circumstances states that this regulation has cost him business amounting to \$2,400 a year, more than 500,000 labels a month at thirty-eight cents a thousand. Not only, therefore, is the one former customer of the printer paying \$800 a month to support his code authority, but, through loss of profit on the business taken from him, the printer in the case can be said to be supporting a code authority alien to his business.

Respectfully, THE INLAND PRINTER directs the N.R.A., the National Graphic Arts Coördinating Committee, and the Cotton Garment Code Authority to the fact, mentioned in opening this item, that the National Industrial Recovery Act forbids monopoly, also that every printer flying the blue eagle has the right to reproduce the eagle. The situation of labels for a whole industry being supplied by one firm-at most by a few concernsdoesn't, we repeat, appear consistent with the stated avowed objectives of N.R.A. or the enabling legislation.

Methods of collection such as that practiced by the Cotton Garment Code Authority handicap many for the benefit of the few, contrary, from all we have been able to learn, to the letter and spirit of the Recovery Act.

What will you do about it?

Quads and Spaces

Sales curves are apt to be deceiving this year. They may show higher dollar volume but lower quantity units. After all, it is the number of units made and sold that represents the activity of industry and the extent of human employment.

"It has yet to be proved that there is success in the scheme provided under the National Recovery Act, but it is proved already that there was failure without it."-The British and Colonial Printer.



Graphic Arts Will Ask for New Deal

RIGINALLY scheduled to meet in Washington early in September, the Joint Commission continued its sessions later in the month in Chicago after a conference with the Coördinating Committee. Following the Chicago meeting, an advisory committee to the Coördinating Committee went to Washington, where a program to be placed before N.R.A. was prepared.

Even after the Washington meeting, actual disclosures of actions taken were meager, due, no doubt, to the fact that recommendations of the advisory committee are to be placed before N.R.A. early in October by the Coördinating Committee. The advisory committee is composed of the following: Walter D. Allen, Charles L. Allen, C. A. Baumgart, Divisions A-2-A-5; George Vogl, New York Employing Printers Association; Fred W. Hoch, International Trade Composition Association; B. J. Raeber, of the lithographers group; A. B. Turner for the book manufacturers; Elmer J. Koch and F. W. Fillmore, United Typothetae of America; W. D. Hall, of Washington Graphic Arts Federation.

Primarily, the Chicago conference concerned itself with the imposing task of allocation of administration. It was a long, tedious problem. As every state was thus divided, the lists were forwarded to the regionals of both national code authorities for checking, objections, and so on. Thirty days are being allowed for this work, after which unprotested lists will be "frozen."

Fundamentally, this action concerns individual printers in two ways. It insures them against further being solicited for code contributions by more than one national code authority. Furthermore, it gives them definite knowledge as to which they can turn to for code interpretations, and so on.

In every other way, the program apparently is providing just what THE INLAND PRINTER has advocated as beneficial, in effect a single code authority.

The main element in the plan proposed by the advisory committee is that there will be but one cost-finding system and one cost-accounting system for the entire graphic arts, and that each will be submitted to the N.R.A. for approval. Thus, the principles upon which a plant under one code authority determines its cost would be identical with the principles of cost systems used by plants under other code authorities. Since there would be no variations in methods of charging expenses there would be a lesser number of competitive or price difficulties to be ironed out by long and circuitous routing through many agencies.

Those plants which have or are installing cost systems need not discontinue such work, even temporarily, since it is understood the plan, when adopted, will make but few changes from the standard established by the International Printers' Cost Congresses of 1909-10.

Emphasis will be placed on the need of early action and approval to avoid further delaying the graphic arts in its struggle to again earn a taxable profit, despite higher wages, increased costs, and other inhibitions resulting from coded operations.

The Coördinating Committee also is to place before N.R.A. a request for declaration of uniform production standards and economic hourly rates for each industry under the graphic arts code. Specification is to be made that any regional which can justify the request may ask for modifications of economic hourly rates to meet its territorial needs.

The feeling is said to be growing in the industry that a cost-determination schedule cannot be simply a third means of pricing, but should be an extension of the factors included in production standards and economic hourly rates, or one which approximates them. Produced in such a way, it should do much to educate the industry regarding actual costs and costing.

The Price Determination Schedule now sets a base 10 per cent below the Franklin

Printing Catalog for the items included. In approving use of the entire Franklin Printing Catalog by A-2-A-5, the joint code authority for those divisions also set the base at 10 per cent below the catalog. In Division A-1, the Franklin and other catalogs themselves are the base, with no reductions save on items included in the Price Determination Schedule.

In the interests of fair competition, it seems probable that N.R.A. will be asked to establish one base for the entire graphic arts. N.R.A. ordered the 10 per cent reduction in the Price Determination Schedule, so it is fair to assume that it will do the same if it approves broader catalogs.

Another troublesome problem discussed at the September meeting was that of daily newspapers which do not assent to either the code for the Daily Newspaper Publishing Industry or the graphic arts code. Many such plants conduct commercial-printing departments which are not operated on a coded basis. Differentials in wages, hours, trade practices, and other elements are said to create a competitive disadvantage for commercial printers.

As reported in THE INLAND PRINTER last month, efforts are being continued to stop the Government's printing of envelopes. An amendment to the code is to be sought as the solution of this competition.

The post office department regards the printing of envelopes as a means of encouraging the greater use of the mails. Whether it will consent to a suit to restrain its competition, or whether it will agree to operate on the same principles commercial as printers is open to grave doubts.

There is yet much work to be done in bringing about stability in the graphic arts. The conference with N.R.A. in October should result in some basis of enduring value, whether or not N.R.A. continues.

Such a program is necessary to still the growing protests that the cost of the code is too high for the worth, so far almost non-existent in the eyes of many printers. There is every indication that the coming session of Congress will be asked to make a plan embodying the principles of N.R.A. a permanent part of our national life.

If that is done, and the benefits mentioned heretofore are obtained meantime, it will be time enough to start figuring a means of simplifying the administrative setup in the graphic arts for greater economy and swifter action. As it now stands, both are but hopes. Yet, the industry is ready to pay without too-great murmuring if it can obtain a measure of value for its investment in the new deal.

★ The U.T. A.★ Convention

No advance story on the conventions of the United Typothetae of America and affiliated organizations, including the International Trade Composition Association, has yet been received. Their sessions will be principally code meetings. The recent changes in N.R.A. officialdom have forced a need for last-minute program construction. THE INLAND PRINTER will cover the sessions, to be held in Chicago the week of October 15, and publish its report in the November issue.

Break-Even Chart Is Key to Profit When Sales Fall Off

By EDWARD T. MILLER

To steer their way through, they have need of chart and compass. It is very essential the navigators should know the true course which will lead to "breaking even," or, better, some margin of profit.

Not so many years ago, Walter Rautenstrauch, an engineer, resorted to a "breakeven" chart, which plats the point at which the period's sales equal the expenses, and beyond which the profit margin appears. Most managers would like to know that point. It might enable them to conduct operations so as to remain on the right side of the ledger more consistently.

Of course, we have our ratios, budgets, and quotas, but there is nothing like a picture, a chart, of just where we are and where we are going. Any manager can prepare such a chart after an hour or so with his bookkeeper and foreman. He needs to know the *total* and *practical* capacities of his plant; the average percentage of productive time; the fixed or *constant* expenses, expenditures like rent and taxes, which continue whether "school keeps or not"; extent of *variable* expenditures, depending on degree of activity, such as wages, materials, and so on, which enter into the cost.

Then he has to bend all these things to operating so as to break even, preferably to produce a profit. The latter may, of course, be small, but no business can be successful without some profit. Once these facts about the business, as it is or

as the management would like it to be, depending upon whether a "history chart" or a "projected budget chart" is desired, are known, the actual making of the chart is really a simple matter.

Few printers know the *total* and *practical* capacities of their plants. Optimism usually rules, and most have only a guess as to what their plants could do when operating at capacity, and are prone to guess the *total* capacity rather than practical.

We know, for example, of a plant having thirty-seven producing machines. In August, 1933, this plant operated forty-eight hours a week, two shifts, a total of ninety-six hours. During the month of $4\frac{1}{3}$

weeks, the total *possible* hours that each machine could operate was 416, and the thirty-seven had an aggregate capacity of 15,392 hours. In most plants, capacity is determined by the machines alone, hand work being merely to assemble or make up the machine production. However, allowance should be made for capacity added by hand, where this condition exists.

As few plants operate all machines all the time, managers will attempt to find the practical capacity, indicating the machines are running normally, busy most of the time, being operated at minimum cost and maximum profit. Experience indicates that this is 70 to 90 per cent.

The careful, profit-minded manager will chart operations each month, until he has found around what percentage of capacity the plant's profits are largest. He will also find it advantageous to chart operations by quarters, even by semi-annual periods, for comparisons and to strike averages.

In the plant discussed, the thirty-seven machines showed 10,587 productive hours, approximately 70 per cent of total capacity (15,392 hours). This particular month the operation of the plant was up to practical capacity. Productive time was 74 per cent.

Every picture tells a story,

and the "break-even" chart

tells a story of the business

that any printer can see at

a glance. It can help you

Do not confuse productive time with percentage of capacity; a plant may easily have low percentage of capacity, but high percentage of productive time.

The net billings for August, 1933, totaled \$12,335.67, increase of

work-in-process at the end of the month was \$5,509.86, making a total production of \$17,845.53. Fixed or constant expenses—rent, insurance, taxes, executive and clerical salaries—amounted to \$2,620.57.

Since factory wages, \$8,477.90, sustain an unusually large ratio to production, it being 68.72 per cent, we have here separated them from variable expenses. The other variable expenses consist of general factory expense, departmental direct, general administrative, office, general and traveling, light, power, spoilage, shipping and delivery, bad-debt allowance, salesmen's pay, advertising, and materials used, all amounting to \$3,874.85.

Here is a practical demonstration of how the chart described here enables management to so arrange operations that profit will be earned even when volume is below normal capacity. The method is fully and simply explained; the illustrations aid in instant comprehension of plan

This, with the factory wages, \$8,477.90, makes a total variable expense amounting to \$12,352.75. The aggregate of the *constant* and *variable* expenses (\$2,620.57 and \$12,352.75) is a cost of \$14,973.32. The excess of the production, \$17,845.53, over the cost is \$2,872.21, the operating profit.

In these figures, we have before us all the elements necessary to chart the month. Of course, this is a "history chart"; it will show what *has* taken place, but an understanding of principles is necessary before it is possible to *project* a "budget chart."

On a sheet of coördinate paper ruled in squares, lay off the horizontal lines as dollars and the perpendicular lines as the per cent of capacity. Draw the perpendicular line XZ, see Chart Number 1, at the per cent of capacity the plant has worked or that is expected it shall work. In the present instance, that percentage was 70. When projecting a "budget chart," the per cent of capacity must be determined carefully after consideration of all the conditions of the market, the nature of the service to be rendered, the availability of competent labor, the condition of the machines and all other factors. It ought never go above the practical capacity of, say, 80 per cent.

On the horizontal line of \$2,600, draw the line AA' to indicate the amount of the constant expenses. Then at point A count upward along the line XZ until you reach a horizontal line \$8,500 as the amount of the factory wages, above the point A'. This will bring you to the point D. Draw the line AD to indicate the wages of the factory, which enter into the aggregate costs above the constant or fixed expenses. From point D again count upward by \$3,875 to the horizontal line at point C to indicate the "other variable" expenses. Draw the line AC. This line also marks the boundary of the aggregate costs. Again count upward by \$2,872 to point B' to indicate

the amount of profit. The total amount from Z to B' should equal the month's production, \$17,845.53.

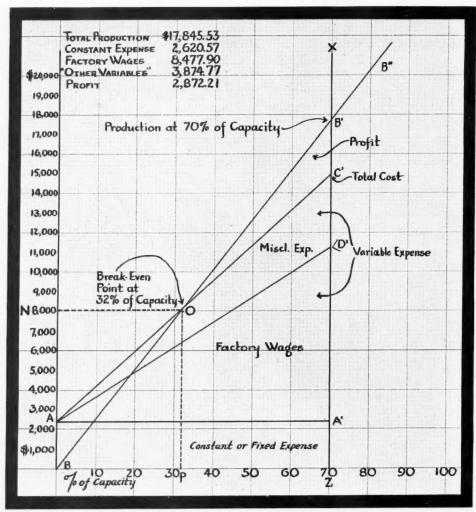
If carefully figured, the unit amounts will check perfectly. If the paper used be a small-scale ruling, it may not be practical to regard amounts below even hundreds of dollars, in which event state the even hundreds so as to absorb the overs and unders.

Now draw the line BB' which is the line of production for the period. It will be seen that it crosses the line AC' of total cost at O. This intersection is known as the "break-even" point; in other words up to that point, the production did not equal the costs and the plant lost money.

When the production line crossed the cost line at O, the plant obtained an ever widening margin between the costs and the production, or sales. If there is to be profit, the line BB' must cross the line AC'. In the projection of the "budget chart," this desideratum also must be accomplished, or the chart will fail of its very purpose. The fact the sales or production line reaches the mark so much desired by management and which

has been called the "breakeven" point at \$8,000 means that from there on, continuing to operate at the same degree of capacity and at the same rate of pricing the product, the more the volume of sales creeps upward, the more the profit margin widens. Study chart on this page.

So much for the "history chart." Now let us attempt to project a chart to meet the certain budget requirements. Let us assume that a plant is now operating under conditions that have been generally prevalent since the signing of the graphic arts code gradual decline in volume up to June, sharp decline in June, July, and August, and a gradual upturn during September. Along with the decline in the sales, there has been a sharp increase in the operating expenses, due to lessening the number of hours and to the increase in the rates of wages, resulting in selling prices failing to cover costs and, so, losses. Let us assume the management wants to stop the losses, but is uncertain where to cut costs and how to price the product so as to retain and build unit as well as money volume.



First of all, management makes up a "history" chart, comparing costs and sales, and disclosing profits for each past month. This chart can be checked against the figures on which it is based, and is the guide for the "budget" chart

Here is a good place to examine operating ratios of the plant's more profitable months, being a plant which in 1933 did \$120,000 in sales and earned the small profit of 4 per cent on net sales. For the first three months of 1934, it was still earning close to the 4 per cent, but when the new wage rates and shorter hours went into effect, and the volume began to drop, the business ran into the "red" before the management could steer it back onto the profit road again. This was in April. In May, the executives began to do something about it, and decided to project a chart to steer by during June and July. In May the sales had dropped to \$8,500. With the seasonal decline ahead of them, the executives decided to budget the June and July sales at \$7,500 each. They compared their new payrolls for April and May with payrolls for the first three months of 1934. They found that the factory wages had so increased that their ratio to net sales had risen from 32.05 per cent to the startling figure of 43.17 per cent. The whole line

of operating ratios was "out of joint" as will be seen by the following:

,	
Materials used	36.17
(Up, due to increased prices)	
Stock Handling	.25
(Down, due to lack of business)	
Factory Fixed Expenses	7.93
(Down, as other ratios were higher)	
Factory Current Expenses	46.84
(Up, higher wages and shorter hours)	
Total Factory Cost	91.19
(Too high for adequate gross profit)	
Gross Profit	8.81
(Too small to cover administrative	
and selling expenses)	
Administrative Expense	12.24
(Down in comparison; amounts in line)	
Selling Expenses	8.25
(Down in comparison; actually higher)	
Total Cost	111.68
Net loss on sales	11.68

The executives realized that material prices would remain where they are; that wage rates must continue, but they decided if they had to pay higher rates of wages they would employ more competent men and would supervise them more carefully

so as to increase the percentages of productive time. They also realized that in the face of a declining market it was impractical to raise prices to any extent. The only course open seemed to lie in the direction of cutting *variable* expenses as much as possible and to get more efficient production at higher percentages of productive time. They finally decided upon the following budget for the months of June and July, based on net sales of \$7,500 for each:

Net Sales	Ratio 100	Amount \$7,500
Materials	30	2,250
Factory Fixed Expenses	7	525
Factory Current Expenses	41	3,075
Factory Cost of Goods	78	\$5,850
Gross Profit, 22		\$1,650
Administrative Expenses	10	750
Selling Expenses	8	600
		\$1,350
Total Cost to make and sell	96	\$7,200
Profit	4	300
	100	\$7,500

The executives also decided that since they had used about 80 per cent of the plant's capacity when doing \$12,000 of

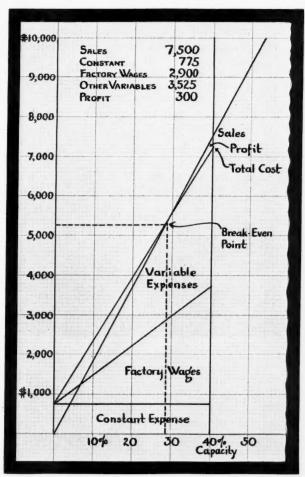
business a month, they could produce the budgeted \$7,500 by using not over half of plant's practical capacity which would be about 40 per cent of the total capacity. And in order that they might chart their course, they proceeded to make a table of constant and variable expenses as shown in Table I herewith.

In the same manner as we have already charted the "history" of the month of August, 1933, the executives thus proceeded to "chart their course" on the basis of the above budget for the months of June and July this year, two months that were still before them (shown on this page). Using the figures from the table on this page, at 40 per cent of the plant's capacity, the constant expense line was thus drawn, followed by the factory wage and the variable expense lines and finally the sales or the production marker. The breakeven" point in this projected chart is at \$5,300, or approximately at 70 per cent of the month's sales, whereas in the "history" chart the "break-even" point is at 45 per cent of the month's sales, the reasons being that in August, 1933, the profit was 16 per cent of the net sales, while in the projected budget for June and July, 1934, this profit was fixed at 4 per cent.

The chief value of charting the course of a business through months that are yet to come is in enabling management to "trim the sails" where they need trimming and sails must be trimmed if we are to come through without showing losses. Often in periods of declining volume, management looks over the outfit and begins to slash the expenses without rhyme or reason, whereas if executives were calmly to sit down and "chart their way," then they would see more clearly what should be done and could do it without jeopardizing the organization or service to the company's customers.

Furthermore, by the use of such a chart, it is possible to go a step farther and project a 9-H cost statement of the

department, arriving at what the hour costs for such a month ought to be, thereby aiding in the checking of selling prices. In



Starting with expected sales for the coming period and known constant expense, management decides a profit capacity and budgets accordingly

Operating Expenses and Profits

Classified for charting

Constant Expenses					
Rent, Insurance, Taxes Executive and Clerical Salaries				\$ 275 500	\$ 775
Variable Expenses					9 112
Factory Wages				250	2,900
General Factory Expense Department Direct Expense Light and Power Spoilage			÷	175	
Stock Handling Bad Debts Allowance General Administrative Expense Office Expenses Shipping and Deliveries	1			250	
Salaries and Commissions of Sale General and Traveling Expenses Advertising	sme	en	}	600	
Materials Used				2,250	3,525
Profit					
4 per cent of Net Sales		•	٠	300	\$7,500

these days, when the printing industry is struggling to encompass excessive operating costs due to the code requirements, it

> would be well for the printing managements to spend a few hours projecting budgets and charts and cost statements to enable them to lay out the best course back to profits.

Honors Caxton

The current issue of *Three Minutes*, the house-organ of the Times-Mirror Printing and Binding House, Los Angeles, is an excellent explanation of why this little paper is an effective sales promoter for the company, and why copies are in demand constantly.

A Caxton number, the pages are filled with reproductions of famous printers' marks and specimens from the press of Caxton. One of the Caxton pages is shown in red and black, carrying out the realism of the specimen nicely.

The issue makes a strong presentation of the printer's case as an artisan deserving the honor and prestige of an ancient craft, and noted for its knowledge and for the dissemination of understanding among all classes. Incidental house copy in the issue plays up the importance of experience, coupled with the modern equipment and facilities.

Designer's Professional Touch Is Lacking in Calendar

By HARRY L. GAGE



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27	28	20	30	31	-,	
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A fine title page is how the critic rated the leaf by the printer (top), changing only the ornament in his revise (below). However, it misses as a good calendar, he says, despite excellent feeling N the May leaf we have another example of the domination of an idea—a calendar design rendered in the manner of a title page. Countless instances might be cited as a similar violation of that quality which designers call functionalism. That is not too highbrow a word to be included in every printer's vocabulary. It means simply that every creative work should be controlled first by its purpose. If this calendar were intended to be a desk affair, more nearly in scale with most books, then the attempt to adapt the title-page treatment would be more consistent.

But it is not functional to design any plan in terms of another whose purpose is different. We neither accept today a reproduction of a Greek temple for use as a

banking building nor a white metal miniature slipper (souvenir of Niagara Falls) whose plush-filled instep becomes a useful pincushion! The function must come first. Yet the printer did indeed consider the May sheet as "a useful calendar." His memo explains:

One factor, more than any other that influenced our procedure was the intimation that the similarity of previous sheets was becoming monotonous.

After such a statement, there was a strong temptation to "cut loose" and "show 'em something," although more temperate counsel directed our efforts toward producing a different sheet based on traditional forms that would be appreciated by the student of printing without being incomprehensible or displeasing to the layman. . . . Instead of the usual illus-

tration in the upper section of the calendar, we selected the border arrangement as a book-page treatment popular in Europe in the seventeenth century.

For the reading display we also made a special effort to maintain the color effect of the border and attempted to reproduce not what was done during the seventeenth century, but what might have been done in the renascent artistic surrounding of those days had Plantin and Elzevir been the archetypes of present-day live-wire (?) advertising agents, but discreetly tem-

Most leaves are fine examples of creative work by printers, but lack the finishing touches of expert designing. Comparison here of actual pages and critic's revision, with comment, forms valuable course in type layout

pered by the restraint and simplicity of Rubens and Dürer as art directors.

The result is the collective work of our production staff rather than that of any individual, and the details of type sizes, spacing, and so on, naturally developed a divergence of view among our personnel.

In attempting a typographical analysis of the May sheet, one finds the Cloister Bold consistently selected and placed in well balanced masses. The before-and-after months have been skilfully introduced (though not legibly) in reversed panels of

The printer's June leaf (below) leaves the feeling of being a memorial leaf, says the critic, mainly because of the heavy rules



the border. One was tempted to echo this white-on-black mass with similar treatment of the main display line. However, a reverse photostat of the *Blue Hill Text* became so dominant an element that it quite destroyed the title-page quality. It was discarded.

One touch that definitely misses is the small ornament which has been spotted in quite the most important place on the sheet. Selected as a stock ornament (and entirely appropriate, even if a bit timeworn) it is unquestionably too small. In the revised leaf, this is the only change, the ornament is larger, in better scale.

In placing the May leaf, the critic appreciated the able craftsmanship used in working out the scheme and rated it fifth. But the post-card vote failed thus to enthuse and placed it twelfth.

The paper of the June leaf is of white Dorchester Super, with illustration and type in black, and border lines in a vigorous, assertive yellow-green. The printer states its characteristics as:

First, a calendar with good visibility. The main thing about any calendar is its pad, and we featured it. Second, an advertisement for T. & H. Third, an advertisement for the kind of paper. The name, therefore, was displayed well, and we printed on the sheet a 133-screen half-tone that would show the whiteness and printing qualities of the paper. Fourth, appropriate

Cropping of the photo used as illustration and a rearrangement of the border rules are recommended in the critic's revision



in design and in color for the month of June. Lastly, to embody an idea that printers can adapt to other cases, namely, the new arrangement of the mitered rules forming the green border of both panels.

With the first four purposes there can be no disagreement. They define the problem. But designers will agree that June embodies several debatable points.

The display of the calendar figures in Bodoni Bold is successful. But the beforeand-after months in Bodoni Book are a bit pale for harmony or legibility. The use of Bodoni "Bloated" for the lower line introduces a discord of weight which is not needed. In revision, this line is lightened.

The bold italic caps in the calendar panel are not satisfying. Rare indeed are the successful uses of italic caps. In this case, careful letterspacing would have helped.

One feels emphatically that here in June the firm of T. & H. has passed and a memorial tablet has been erected to its memory! Such is the effect of the heavy border around the lower panel.

The general arrangement balances the illustration above with the type below. Surely these two masses should have some harmonizing characteristics in common. The critic's revised layout suggests a lighter treatment of rules for each of these panels which holds them together, relieves the

funereal effect below, and provides better printing conditions with a supporting border for the halftone.

The revision further includes a demonstration of the need, when ordering engravings, to consider carefully the possibilities for "cropping" or cutting out all useless parts of the picture. In the June illustration, too much foreground throws the emphasis into the crop of hay in the field. If this were a seed catalog, the effect would be just right. But the picture seems much better balanced by cutting off the foreground as shown in the revision. This assists, too, in centering the interest. In the original, there is a tendency for the eye to wander out back of the barn, whereas it should carry down the pleasant New England road that we eally imagine rather than see behind the rail

fence in the picture.

This illustration suggests the avoidance of a "double exit" in a picture. The lines of pictorial composition are usually so arranged as to keep the eye within the picture. If a road or a river or similarly prominent line carries the eye out of the

TILESTON & HOLLINGSWORTH CO.

Flemish Book

	2	TUE	WED	THU		
1	2			-	FRI	SAT
	4	3	4	5	6	7
8	9	10	11	12	13	14
15 1	6	17	18	19	20	21
22 2	23	24	25	26	27	28
29 3	0	31	٠		٠,	

TILESTON & HOLLINGSWORTH CO.

Flemish Book

1934		J	UL'	Y		1934		
sun	MON	TUE	WED	THU	FRS	SAT		
1	2	3	4	.5	6	7		
8	9	10	11	12	13	14		
15	16	17	18	19	20	21		
22	23	24	25	26	27	28		
29	30	31	٠	•				
** JUNE ** Papermile* ** AGGE* ** 1 * 1 * 1 * 7 * Finance* ** 1 * 1 * 1 * 1 * Finance* ** 1 * 1 * 1 * 1 * Finance* ** 1 * 1 * 1 * 1 * Finance* ** 1 * 1 * 1 * 1 * Finance* ** 1 * 1 * 1 * 1 * Finance* ** 1 * 1 * 1 * 1 * Finance*								

Printer's leaf (top) is spread out too thin, says the critic, shifting spacing into better balance

frame, the one exit is sufficient, two are confusing. While a painting, if good, is properly composed and should *never* be cropped in reproduction, most photographs can be helped by carefully considered trimming. The June picture is not an extreme example of this condition, but the revision shows a definite pictorial improvement.

However, it is with the printer's "lastly" that one differs decidedly. The arrangement of mitered rules, even though subdued by the green tint, is too coarse and heavy for the picture and type. It violates,

also, one of the soundest decorative principles, namely that a surrounding frame should have its varying widths of line so disposed that the heavier lines are on the outer edges. The eye is thus led *into* the surrounding space from the heavier lines through the lighter lines. All moldings in architecture are thus arranged and picture frames likewise. Typographic borders, also any shaded rules, and similar boxes should always observe this principle.

In the suggested revision, this fault has been relieved by just cutting a white line

through the inner green band, producing a border of three lines whose weights lead in rather than out. In the original leaf, a single touch of color is placed below the type panel. It does not tie sufficiently to the larger border. The revision carries additional masses which seem to achieve more unity in the design, whether or not we like the idea.

Whereas the reviewer placed June as eleventh, the popular vote was four, indicating that the combination of legible figures and a June picture had some appeal.

The July leaf says simply that July has thirty-one days and here is a sheet of Flemish Book. Of the twelve leaves, this is nearest approximation to the conventional-style insurance calendar, which is tolerated in many offices merely for the reason that the figures are big—not because it adorns the walls of the place!

Every printer who has ever tackled a calendar knows the difficulty in finding big, legible figures which are also pleasing

in design. The familiar square figures, sold for this purpose for many years, are generally ugly. Ready-made calendar pads are too often equally unlovely.

In his memorandum, the printer says he "decided to make the calendar as useful as possible, sacrificing the decorative touch that an illustration would have given in favor of large figures, well spaced, that could be read easily at a distance, yet figures that had grace and beauty."

The modernized Caslon figures meet this requirement and were generously opened up. It would have been possible to pull them together and provide room for a note of embellishment—this was not his idea.

So simple is this plan that the printer felt "the strips of Caslon border seemed at first a little too fussy. But after experimenting with various rules and borders, they were retained as being in keeping with

the paper as well as the type, and we felt that they helped to take away any feeling of monotony that our efforts to make the sheet useful might have produced."

The placing of the type masses on this leaf is a bit stringy, and a decided vacancy appears at the important point where the eye first rests. In the revision, a readjustment of leading is used to bring the line *Flemish Book* a bit lower and to relieve the extreme openness elsewhere.

The two lines of italics at the bottom violate the principle that such a type mass

The type is Deepdene, except the large starting A, which is an enlarged Vanity Initial. The treatment of *August 1934* is unusual for its enlargement to a degree that ceases to be mere type, but becomes an interesting pattern that ties in with the feeling and texture of the silhouette illustration directly above it.

Note that the vertical axis upon which the entire design is balanced is situated nearly three-fourths of an inch to the right of the actual center of the sheet. Balance is maintained by the size and sweeping line



Heavier figures for better harmony are suggested in the critic's revision (right). The printer's design (left) just barely missed being first choice, and is an excellent example of good balance and designing, declares the reviewer

should have more variety in shape. Either the longer line should be at the top to keep the mass pendant, or three lines should be used for a more interesting shape.

July was scored fourth by the critics and fifth by the post cards.

In the simple but effective August sheet so many niceties of layout are embodied that the leaf competed vigorously for first place in the critic's scoring. The designer conceived the idea with these specific conditions in mind:

To use an off-center arrangement. To avoid a large illustration and heavy figures so that an open, airy quality might pervade the August atmosphere. To make the calendar figures legible at ten feet.

The paper is Crinoline Text, blue, with a single printing in a deep wine color, much more interesting than would have been the conventional darker blue.

of the big initial—and again by the skilful placing of the type mass at the bottom.

The three lines at the right of the illustration are carefully related to the whole. Note that they line with the right edge of the calendar.

Note also that the lower two type lines remain centered on the axis of the design, not (as so many men would instinctly have spaced them) centered on the sheet. The middle line has been carefully opened up to repeat the measure of the calendar table. The latter hangs precisely under the square serif of the initial.

All of these fine points of typographic tailoring show design and craftsmanship of high standard. The critic's revision has experimented with heavier figures for better legibility and closer tone harmony with the silhouette drawing. Deepdene Bold might have been better throughout. August

ranked second with the critic, but only seventh with the calendar audience.

September is a sturdy effort to do a rather elaborate calendar sheet—and the reasons why it didn't achieve all its objectives give food for thought by every printer who may be over-confident of his own resources. Despite the customer's willingness to use and pay for the work of the best artists in New England, the printer chose to make this a home-talent job, making of the plates excepted. Regarding it, he comments: "We realize that had we gone

to a nationally known artist and designer, we might have obtained a subject superior to that which we chose. But we always had in mind, however, that you, in bringing out this calendar each year, are chiefly interested in what can be done by New England printers."

The critic feels that this possibly laudable independence was still a misconception of the true need of the calendar. It is furthermore a potential source of danger in any plant which limits its creative work to the capacity of its own staff—unless that staff measures up to the ability of any free-lance talent which the order is able to afford.

In the spirit of nothing but friendly criticism, it must be observed here that the pictorial material used to give a New England atmosphere to it is far from adequate in its rendering. In all America there are no more picturesque or truly typical forms of architecture than old New England's farmhouses and churches. Yet here is a church which more resem-

bles a Tyrolean Christmas card, and houses which retain only part of the flavor. When New England, beloved of artists, is thus inadequately used, one must protest the result with vigor.

Both landscape panels also suffer from another common disease, best known as "beer-foam-itis." The volcanic clouds, in puffs of cotton wool rarely seen in nature, disturb both pictures. In our revision, they have been replaced with a simple tone and only a suggestion of cloud forms, thereby building up the interest which ought to exist in the foreground material.

In color, this leaf attempts a combination which is rarely successful—the use of two pure colors lapped (by Ben Day or otherwise) to make a third. Here a vigorous yellow tint combines with a sky blue to form a green which is realistic enough. But the three colors are not subtly harmonious, and the key printing is a strong reddish brown, which further disturbs the color quality.

Typographically, this leaf has a useful character, and a novel idea in the spotting of the before-and-after months in the diagonal corners. The Weiss figures are legible, and the enlarged line of Trafton Script achieves some of the quality noted in the August design.

The printer commented on the "tough break" with the figures 1 and 30 coming in opposite corners. Possibly that inspired of its statement that it is the "World's most remarkable paper."

That much can be said of it, no other journal would, at this day, make the following claims: "In today's *Daily Record* is the introduction, for the first time in the history of daily journalism, of real color printing through the use of both the three-color and the four-color processes, a development which has, up till now, been proclaimed impossible. One of the difficulties in color printing is that of registering one plate with another. These presses



Color harmony misses fire in this one, says the reviewer, who also calls attention to "beer foam" clouds (left) as a danger often encountered in semi-professional artwork. Revision (right) tones down the clouds, but not colors

his handling of the smaller months. He wisely decided to leave open the spaces thus caused in the main month.

Whereas, in theme and general idea this leaf might have ranked well up, its deficiencies in execution placed it eighth with critic, and popular ranking was sixth.

To be continued in November.

Comments on Daily's Color

As reported in THE INLAND PRINTER for July, 1934, the Glasgow (Scotland) Daily Record was printed by four-color process, using a new type of rotary press. The paper was sent to Stephen Henry Horgan, noted authority on photoengraving, who comments on it as follows:

A copy of the *Daily Record and Mail* of Glasgow, Scotland, comes for endorsement

are the first in the world which are fitted with a mechanical arrangement whereby every individual plate can be moved separately in order that correct register can be obtained."

In the copy of the Daily Record at hand, not a single set of color plates is in register, neither are the inks used correct in color. The Scot is known to be the best piper in the world but in this case his pipes are out of tune. He should examine the London Times color supplements and see some of the American daily newspapers that have been printing in color for years. The New York Herald used the three-color process forty years ago. Of course, the copy for the Record's "blowing" about these record-breaking color stunts was in type before this first result from its color press was printed. The type and halftone printing in black ink is excellent.

Hyphen Is Cause of a Law Suit in California and Thus Proves Its Own Importance

By EDWARD N. TEALL

FROM a gentleman in California comes a letter with interesting enclosures. Taking quite comfortably the risk of the writer not wishing his name to be made public—in *Proofroom's* interest—I introduce him to the family as O. J. Mitchell, writing from the rooms of the University Club of Los Angeles. The enclosures accompanying his letter were copies of correspondence between his interesting self and the Secretary of State of the Commonwealth of California. And the subject of that correspondence was nothing bigger or more impressive than a hyphen.

Mitchell wrote to the Secretary of State of California with regard to an enclosed clipping from the Los Angeles *Times*. The clipped article was entitled "Word Row May Block Initiative Poll Move." It reported a mix-up in connection with an initiative petition on proposed changes in the State Chiropractic Act, leading to an action in the Third District Court of Appeal, and threatening to hold up the petition.

Secretary of State Jordan, it seems, had refused to accept signatures to the petition. The litigation was instituted by Secretary C. O. Hunt of the State Board of Chiropractic Examiners. Secretary Jordan contended the short title of the proposed amendment exceeded the limit of twenty words permitted by the statutes. The controversy hinged on the question whether "physical therapy" should be counted as one word or two. In the petition, the hyphen was used to join the two words as a compound. Secretary Jordan counted it as two words, whereas the drafters of the amendment had counted it as one.

Mitchell wrote to Secretary Jordan, declaring himself enthusiastically in favor of the secretary's ruling. He said: "'Physical' has certain adjectival advantages absolutely uncompoundable with 'therapy.' Go ahead and count the phrase two words, and you are right as long as the language may live. I hope the court backs you up."

Secretary Jordan answered his letter, and Mitchell sent me a copy. It would hardly be proper for me to quote the sentences referring to the legal aspect of the affair, although probably no harm can be done by saying that the official expressed himself to the effect that actually the short title had twenty-three, not twenty-one words. He reported the court already had heard the matter, and had issued a writ of mandate directing his office to file the petition. So

much lifting from the letter is necessary to the telling of this tale in *Proofroom*.

What will happen next time, we may wonder. Is there to be no limit placed upon resort to the device of hyphening to save words in the count? The Secretary himself might have written the first sentence of his letter to Mitchell, had it been subject to such a count, like this: "Thankyou for your kind-letter of June-tenth." There is a specious argument to be brought in behalf of such compounding. It is not respect worthy; but it seems to me as justifiable as hyphening "physical therapy."

Of course, it is to be noted right here that, without seeing the short title, it is not possible to rule on the matter quite satisfactorily, for it may be the words were used in their simple syntactic relation, adjective and noun (in which case the hyphen is obviously wrong), or as a compound adjective. The latter use would be exemplified in such a form as "a physical-therapy

from the way the case was stated in Mitchell's letter that the words were used in their ordinary value of adjective and noun.

Mitchell asked Secretary Jordan if he

test." It seems fair, however, to assume

Mitchell asked Secretary Jordan if he had ever seen F. Horace Teall's book, "English Compound Words and Phrases," and informed him that "What Teall didn't know about compounding words on logical, sensible principles was not worth thinking about." This is mentioned here because it seems to me it indicates the desirability of systematized compounding. I do not believe any single system could be in any way brought into universal acceptance, but I certainly do think each agency that may possibly be called upon to rule in such matters should have its own clearly defined system, to which individual cases may be referred for check-up as they arise.

Compounding is not a science. There are no chemical tests for the mixing of word-elements. You cannot weigh, measure, or otherwise examine words for their combination-fitness. Compounding is the making of new words out of old ones. The ultimate desideratum is freedom from ambiguity; complete certainty that the new form will be understood in its exact intended meaning.

The essence of it is shown in examples that illustrate a change from ordinary syntactic relationship. A lady-killer is one who kills a lady. A lady killer would be a killer who is a lady. That example gives a flash over the whole landscape of compounding. Sometimes two nouns are used together in this way—the first noun switching clean over into the adjective field.

Many men have many minds. They do not see alike. What is clear to one is doubtful to another. The problem is to invent a system, or several systems, which will best suit all minds. There can easily be overcompounding. Equally easily, there can be under-compounding. One is burdensome, cumbering the type with odd combinations. The other is difficult for the reader.

Certainly a state officer, called upon to give rulings as to the number of words in a bill's title, should have some authority provided by which he may check up and be sure his count will be always made on the same grounds of distinction. So, too, with printshops; each should have, and know, its own set of rulings. That gives uniformity to the work, a desirable consistency through the plant's output. Certain variations and departures can be made on special order for individual jobs, but always there is a standard to which the ordinary problems of shop routine can be referred for quick settlement.

Standardization for all writers or printers is impossible. But each office should have its own well reasoned system.



A compositor is one person who can make a steady income working up a *blind* alley. Read it again.

Wouldn't it be great if sleep-destroying infants could be automatically fed?

The closer you inspect some people, the more they become like *outline type*—you can see *right through them*.

"What a relief," sighed the pressman as he finished the chalk overlay.

Excessive *red* tape in office overhead has kept more than one balance sheet from showing *black*.

Paper manufacturers knew all about crash finishes long before aviators did.
Would you call a letter of damaged type Scotch because it had a burr-r-r?

No, Hubert, sheet heaters are not descended from old-time bed warmers.

It takes a magician to turn a handkerchief into a rabbit but overexpansion has turned many a printshop into a white elephant for its owner.

Those customers who alter proofs
Not once, but twice or thrice,
Are what the comps sarcastic'lly
Refer to as "type lice."

Shows Increase in Service From Trade Plants

By G. W. MAGEE, JUNIOR

DATE LIGENT COOPERATION is needed between the trade typesetter and the printer, if trade composition is to be of greater use than at present. This is the view of one of the ninety-four printers who answered the questionnaire sent out

to 200 Philadelphia printers.

The purpose was to check certain general conclusions reached on trade composition and also on its general services and advantages to the printer, and to demonstrate the increasing market for trade composition. One of the most interesting factors found was the promptness with which the various printers answered the questionnaire and the remarkably high percentage of returns, almost 50 per cent.

This questionnaire consisted of five specific questions, together with one page of explanation. From Question 1, it appears that seventy-eight of ninety-one answering use trade composition. This indicates that most printers at some period of the year utilize the services of one or more trade

compositors to get work out.

In order to determine classes of work for which the printers patronize a trade plant, the following data were obtained:

Classification	Use Trade Service	Do Not Use It	Total
Commercial	70	3	73
Direct Mail	40	2	42
Book	29	1	30
Color	25	2	27
School Annuals	13	1	14
Novelty	7	0	7
Offset	4	1	5
All others	19	6	25

In Question 3, an attempt was made to discover why printers use trade composition in preference to their own composing rooms. Seventy-seven listed the following as the reasons why they prefer to utilize trade composition:

New faces quickly available. 4 Savings in cost. 4 For large rush jobs. 3	
	5
For large rush jobs	
	3
Promptness-job done when promised 2	7
Non-distribution system 2	1
Typographic assistance 1	9
High quality standards 1	6
All others (listed by the printer) 1	7

Certain printers answering this question took the trouble to list what they considered to be defects of trade composition as it exists today. One man says, "Promptness—not always"; and another excludes typographic assistance with the blunt, laconic phrase, "Absolutely not."

The principal defect seems to concern the matter of style; several printers state that "trade plants are very seldom stylists." Others bring up the question of type faces, maintaining that trade plants with which they deal do not carry a majority of new type faces as they appear; a third says that type faces are not obtainable quickly. One man says of the trade-composition plants, "There are now, however, some few very reliable houses that keep up to date and turn out excellent work."

The fourth question is of particular interest, showing the relative percentage of the printer's composition that is set by the trade typesetter. The classes selected are entirely arbitrary, and the reader should bear in mind that the percentages indicated below do not show at all the size or importance of the printer's shop.

Less than 5 per	cent.							. 9	answers
5 to 24 per	cent.							.22	answers
25 to 49 per	cent.							.12	answers
50 to 74 per	cent.							.20	answers
75 to 100 per	cent.							. 8	answers
Total								.71	answers

It is also significant to note that twentyeight out of seventy-one printers answering this question looked to composition houses for more than 50 per cent of their typesetting requirements. This indicates the importance of the trade-composition plant today and also the degree to which the printer is dependent on the typesetting houses with which he deals.

And in contrast to the above-mentioned twenty-eight printers, there are nine who used the trade compositor only incidentally, that is, less than 5 per cent, with several showing merely a fraction of 1 per cent. This indicates a dependence on the trade plant in a minor degree for emergency use and overflow work.

In addition, it is interesting to realize that one printer uses 85 per cent trade composition, another two 90 per cent, and still another, 95 per cent. This would seem Survey shows how shops lean heavily on composition houses for newer type faces and variety. Styling and better proofreading are called big needs

to show that some printers rely greatly on the trade compositor for almost their entire composition requirements.

The fifth and last question appeared to bring a series of helpful and constructive suggestions from thirty-five printers for the betterment of trade-composition service. There were nine comments on costs and methods of pricing, four on proof-reading, and various miscellaneous topics. Five stated they were entirely satisfied.

Opinions of printers on costs and pricing include: "Trade-composition service could be bettered by charging less than present high rates," or "by a more reasonable rate." One man suggests that the trade house "render bills with the type to enable us to price our order when it is finished"; another wants "complete identification of order on invoice"; a third, "a price system based on the square-inch method." Others take up the question of methods of charging for metal and request trade plants to create a more workable plan.

The opinion of one Philadelphia printer on proofreading seems to indicate a lack of service on the part of the trade plant in this respect, which could be improved materially. This man wants "better proofreading—trade-composition houses seldom turn out stuff fit to send to customers. A proofreader must be employed (by the printer) to reread. When a fair percentage of profit is added to the cost of trade composition, plus the proofreader's time, the composition gets too high—particularly as the trade-composition house charges more an hour to begin with than some printing houses do which set all their own type."

Other miscellaneous criticisms concern the amalgamation of several small printing units in order that the resulting plant possibly might offer a more complete service; lack of Saturday service under the N.R.A.; delivery of work; and better workmanship—more uniformity when a variety of type faces are used in different sizes, and so on; more accurate makeup, promptness, coöperation in dummy preparation, and better typographic-and-layout service.

In concluding, the writer wishes the reader would bear in mind several points. First, that this survey has but touched the field, and of necessity has been limited in scope. Secondly, the response of the printers of Philadelphia to the questionnaire has been remarkable and most helpful.

Third, these figures are in nature mere approximations, and hence one must not be misled by their size. A further factor of possible error lies in the nature of the unsigned-questionnaire method. There is no means of checking the data received, or of amplifying the detail, but dependence must be laid on the volume of replies secured to insure an unbiased viewpoint.

Again, it is impossible to know whether an individual of responsible character filled out the questionnaire. But, from the care and thought evidenced by many of the printers in filling in their answers, and from those who have made specific inquiry for further information on the results of the survey, it should be safe to say that the conclusions reached and the statements here made are reasonably accurate and are indicative of the present-day trends in the trade-composition field. It would be interesting to make a more extensive study.

the items that are individually interesting or not interesting to a reader. And—they look well, harmonious."

The reactions of an advertising man are given by Allen L. Billingsley, recently a secretary of the American Association of Advertising Agencies: "The merchant tries to get a nice design to his advertisements. The effectiveness of his result is naturally enhanced if the balance of the page shows careful handling. I think the new style of headlines is a distinct improvement."

Horace Carr, Cleveland printer, who is well known by reputation to many of our readers, says: "If printing is understood to be the medium carrying the idea from the paper to the eye, it should be arranged so as to attract little attention to itself and be pleasing to look at. While newspapers necessarily are unable to achieve this, since their headlines exist for the purpose of attracting attention, I believe that changes in the *News* bring it closer to the ideal of good printing."

So noticeable is the improved appearance and the ease of readability that it will not be surprising to see other newspapers adopt the new head-letter dress—particularly when its use means economy in both editorial and composing departments.

While the Cleveland News is not the only paper now using the new-style head-lines, it is the outstanding exemplar of the mode. However, the idea did not have its origin with the News. The idea was first promoted in The Linotype News, house-organ of the Mergenthaler Linotype Company, and Who's Who in the Composing Room, Intertype Corporation's paper. The former published articles regarding it and both featured it.

New Style of Headlines Provides Economy and Greater Sparkle in Newspapers

FORM FITS FUNCTION, as a guiding principle in the erection of buildings, was first put into effect in Chicago in the early '90's. Now it has been applied to the headlines of a newspaper, the Cleveland *News*.

Newspapers are published to be read. Anything that will assist in achieving this is an improvement. One has but to make comparisons of the two headings from the because investigation proved that nine out of ten readers never read them.

The editorial viewpoint, as expressed by Earle Martin, editor of the News: "There are two elements in any printed page—the black type and the white paper. Usually we forget all about the white and crowd the black until it loses strength. Our system lets the white paper set out the black



Comparison of the old (left) and new (right) heads used in Cleveland "News." Advantages of the style are easier head writing, quicker setting, better appearance. Other papers are adopting the style

News which are illustrated here to appreciate immediately what an advancement has been made by changing composition and type in its heads.

The story told by each headline on the new-style page is simpler, more natural, more quickly and easily grasped. The sense of the message is preserved—almost impossible, with rare exceptions, where the customary "letter count" system is used.

The heads are set in Bodoni Bold and Bodoni Bold Italic, flush to left. Secondary banks are omitted on all but one or two of the most important stories on Page 1, in its full value. Contrast, not size, is the chief element in display."

Hence the literary opinion, voiced by Linda Eastman, Cleveland librarian: "I am glad to see that the strange construction and peculiar wording so frequently found in newspaper headlines are giving way to a more natural style."

David Gibson, Lorain and Mansfield, (Ohio) publisher, says: "These new heads are easily written, easily set, easily read." (To our mind, an excellent summarizing of the advantages of the change.) He goes on: "They enable quick selection between

Another Version on "30"

The figure "30" is almost universally used on newspapers as the closing mark on a piece of copy. Such shops also often use the term to indicate to printers and editorial employes that the day's work is done. Intertype Corporation's Who's Who in the Composing Room offers this version of how it came into use:

"The figure '30' means 'the end.' The story is that during the Civil War, when the first press association in this country was organized among Eastern newspapers, the first message sent by telegraph had thirty words, and the telegraph operator included the word 'thirty,' which someone had written on the copy, in the message. This term came to designate that all reports were in and no compositor or printer could go until 'thirty' was announced."

The company is interested in learning other versions of the start of the phrase. Send versions to Brooklyn.

The Proofroom

Questions pertaining to proofreading are solicited and will be answered in this department. Replies, however, cannot be made by mail.

By Edward N. Jeall

Asks for Proper Style in Index

I am doing a little work on the side. In making an index for a book, I have been puzzled whether to place "St. Lawrence" as an "s-t" word or as if it were spelled out, "Saint." Which is the better way?—Texas.

It's like pease porridge—some prefer it hot, some like it cold. My preference would be for placement according to the letters as they stand in the abbreviation, "s-t."

The Woman Who Lives Next Door

Here is a sentence from the staid old Kansas City Star: "The woman who lives next door is one of the women who get all the breaks." I have noticed scores of such sentences. They look innocent, but when I place them under my system of analysis, they are wrong. To my mind the reference here is plainly to the woman next door. She is located and specified, and it is she who gets the breaks. What about it, young fellow?—Vermont.

"Young fellow" sounds good, but baits no hook on which I'll bite. This letter is interesting and important for just one reason, namely, that it is one of the many in which the same error of analysis is made.

This sentence, however, breaks into two parts: "The woman next door is one of," and "the women who get all the breaks." "Woman" is the subject of "is," "women" is the object of the preposition "of," and "who" is the subject of "get."

Or you may break up the sentence this way: "The woman who lives next door," "is one of," "the women who get all the breaks." This is crude, but it shows clearly the relationships within the sentence.

The stem of the sentence is not, as our analyzer apparently thinks, "The woman next door gets all the breaks." To be sure, the sentence does boil down to that meaning; but then grammar is "something else again." It is exact. It brings words into a definite relationship. The "drift" of a sentence is one thing; its grammatical construction is another.

This is not a matter of taste or judgment; it is a matter of exact grammatical relationship, in a thoroughly elementary form. It leaves no room for argument.

Except for the fact that there is so distressingly much evidence that the sense of grammar seems to be lost, nowadays, it would hardly be worth noticing. It must be that teaching of grammar in schools is in decay. Are teachers looking for easy ways, dodging discipline, failing to impart the knowledge of the sentence architecture which the public can acquire only through correct, clear teaching?

Nobody has more dislike than I for any over-refinement of such grammatical rule, attempting to force a free language into the mold of precise usage and to deprive us of the strength and beauty, too, of idiom. But there must be rules for fundamental relationships, and this query wipes them out completely.

Subject and Predicate Must Agree

In the June number was a query, reading: "I maintain this sentence is correct: 'A total of nineteen items were reported.' I do not know the grammar of it, but I certainly do think when you speak of nineteen items you simply have got to use the verb in the plural."

I would have made the answer non-grammatical, as follows: "When you speak, not of nineteen items, but of the total of them, you simply have got to use the verb in the singular." What do you say?—Minnesota.

Very good; but please notice that this excellent reply is not non-grammatical at all; it is positively grammatical. It is simply another way of saying that "total" is the subject, and the singular verb "was reported" is correct with it.

A COPY SUGGESTION

Persistence

Persistence is the mother of miracles. It is half of achievement. In advertising, persistence is the first law of success. Spasmodic advertising, no matter how good, is seldom resultful.

Persistent appeal builds good will, creates confidence, develops interest and tends to make your advertising effort produce results.

It is the cumulative effort of your advertising that makes it pay.

*

M. P. Basso Company, New York City, makes use of this good idea in its house-organ

Rather Is a Rather Useful Word

Recently you have used these two expressions, "a rather open style" and "a rather good representative." These are wrong. "A" is an adjective. "An" is the other numeral adjective. Why stick that small adjective before the adverb, "rather."? It doesn't modify "rather." It just can't. It must modify the expressions "open style" and "good representative."—Obio.

Of course "a" hooks up with "style" and "representative." "Rather" modifies "open" in one sentence, and "good" in the other. In each sentence we have a noun with an article and an adjective, and the adjective modified by an adverb—the simplest straight-ahead kind of construction. Why tangle it up with wrong analysis? There is far too much of this sort of reasoning in proofrooms.

Style for Names of Widows

In the case of a widow, should her name as it is used in the society or news columns be, for example, Mrs. John Jones or Mrs. Mary Jones? Personally, I use and prefer the form "Mrs. John Jones." I am of the opinion that, because a man is dead, he does not necessarily take the rights and benefits of his name with him, and that the widow is as much entitled to the name of the departed as she is to the insurance policy.

We find *Proofroom* helpful. We have taken THE INLAND PRINTER for some twenty years, and our storage space for old numbers is becoming taxed. What to do with them is another problem nearly as important as the matter of Mrs. John Jones's name.—*Michigan*.

This is dangerous territory! The question is not so much one of printing style as of custom in society. It belongs rightfully to the etiquette editor. Even so, it is really, I should say, a matter principally of personal preference among the widows. If a woman desires to retain the name of her deceased husband, I don't suppose there is a law in any state against it. If she desires to retain the surname with her own Christian name, as "Mrs. Mary Jones," that, too, is her privilege. In fact, I suppose most widows do prefer that form, as it serves to indicate widowhood.

For the sake of a definite answer to this definite inquiry from a weekly-newspaper editor, I would say: The thing to do is to adapt your style to the individual case, instead of making a rule to cover all cases. Let the reporter learn how the lady signs her name, and print it that way.

Recalls Work of F. Horace Teall

I am most happy to see the creditable and soundly sensible way you are conducting *Proofroom*, the department you inherited from your father. F. Horace Teall was to me, as to thousands of others, during his lifetime, not only an instructor but also an institution of the correct and the incorrect use of the American language and all that appertained to it in punctuation and compounding. His knowledge was pantological. He was delightfully dependable because of the certainty in all that he knew, and he told it to us in the simplicity indubitably characteristic of the true scholar.—*Oregon*.

F. H. T. possessed a logical mind and the scholarly habit. Impatient with indifference, he had sympathy with confessed ignorance and the questing spirit. He was a lifelong student of language, and that he helped many to a better understanding of the proofreader's problems is unquestionable. This department, which he conducted for thirty years (1893-1923), is his living memorial. He served faithfully.

Misplaced Words Change Meaning

Here are two sentences that bother me. Will you please analyze them for me? "By turning calendar pad upward, underneath flap, these recipes will prove very handy for reference." "After brushing the teeth twice daily with Soandso, many dentists recommend massaging the gums." There's a catch in it.—Pennsylvania.

The trouble in each sentence is that a phrase is misplaced in such a way that in appearance it modifies the wrong word. In the first, the suggestion is that the recipes are to turn the pad upward; in the second, that dentists, before recommending gummassage, brushed their teeth twice daily. The sentences would gain by being recast this way: "Turn the calendar pad upward, and these recipes will prove . . ." dentists recommend massaging the gums twice daily, after brushing teeth." Good construction of sentences is worth working for. Proofreaders have to pass many sentences which they could rewrite and improve, if given the power.

Capitals in Headlines Puzzle Him

When upper and lower case are used in headlines does the rule of capitalizing all words except prepositions, conjunctions, and articles still hold? Should "this" and "that" be capitalized? Or should all short words, such as "is," "if," and so on, be written lower case? How about "to" when it is part of an infinitive? I am inclined to think even then it is a preposition.—Alaska.

Distinction is observed between two general styles, as in punctuation: one liberal, the other conservative. Some like to see a headline bristling with capitals; others prefer to discriminate and to follow the "down" style as much as possible. (I am thinking of newspaper practice.) My own habit, rather than reasoned preference, has been to use the capitals quite freely; but it is true they look funny when

you have a run of two- or three-letter words in the line.

Some make the number of letters principally decisive, saying words of more than four letters are to be "capped," those of four or less to be kept down. But a rule like this would keep "from" and such words down, yet "through" would go up.

There are two bases that may be used: that of symmetry and "looks," and that of word value. As to "to" in the infinitive, common newspaper usage is to keep it down. I never could see how infinitive "to" is a preposition, and would be mighty glad to have some one explain it to me.

Seasons No Longer Capitalized

Please let me have a ruling on whether or not the seasons of the year should be capitalized in ordinary reading matter, such as "our meetings this fall," "an explanation of our fall program." I have seen it both ways.—Colorado.

Certainly "spring," "summer," "fall" and "winter" are not proper nouns. They do not name one single object, as set apart from all others, like a man's name. Those who capitalize them, however, would seem to put them in the same class with the names of the months.

Some of the newspapers do capitalize these words. To most readers that usage must seem rather quaintly old-fashioned, like running personal names in small caps in newspaper editorials.

A university press would be fairly likely to rule for the capitals; most printshops, however, prefer lower case. That is my preference. It hardly ever happens that there is need to use the capital to show that the word is the name of a season, and not some other sense of the same word.

A COPY SUGGESTION

Purpose

Every piece of printing is bought for a definite purpose—to produce results—promote business.

From a technical viewpoint, it is our duty to our customers to produce each order as economically as possible—to save you money.

From a business viewpoint, it is our duty to consider the purpose of each order so that your printing will bring maximum results.

The success of our firm has come from a proper understanding of these duties . . . we are in business to help you make money.

*

The Bramwood Press, Indianapolis, tells the purpose of printed advertising effectively

Style Is Mixed and Uncertain

An argument of no small proportions has cropped up here over the question of prefixing "Mr." to a man's name in a local story. No wire service uses it; no sport page uses it.

Therefore, unless a tremendous job of editing should be undertaken, "Mr." would only appear in front of local names in local stories.

Which would seem an inconsistency. Suppose Smith of the court force should be spoken of by one of our reporters; he would be "Mr." Smith. Suppose he should go to the state capital and a wire story is sent in to us; he would then be plain Smith. Suppose he should appear on the sports page as winning a golf match; plain Smith again.

I have held that "Mr." cannot be used con-

I have held that "Mr." cannot be used consistently, although the New York *Times* and Chicago *Tribune* make a stab at it.

Do more papers use "Mr." on local stories? I worked for a long time on the New York World, and to the best of my remembrance "Mr." was not used.—Florida.

Prevalent usage omits the "Mr." in the news items. It appears more frequently in the editorial articles. The frequency of its appearance increases in proportion to the dignity of the print. Just by way of letting the querist in on a little secret, I will say that I personally would like to use it in my own articles, but it is always edited out.

The Florida paper that has been arguing over it would do well to rule it out of the news columns, and follow its own preference as to use of "Mr." in editorials.

Numerals Opening Sentences

We have had an argument as to whether numbers opening a sentence should be spelled out. I see no reason to write "Eighteen ninety-three was a panic year." "1893 was a panic year" seems okay to me. What do you think? What is the usual method?—Arizona.

I was taught never to open a sentence with figures, but always to spell out numbers in that position. But here is a specimen from my scrapbook:

The provisional 1933 totals were:

Nine hundred and forty-two thousand, nine hundred and thirty-five births in cities of 10,000 population or more...

One million, one hundred and thirty-seven thousand, five hundred and eight births in rest of country.

Isn't that quite enough to make a fellow change his mind about spelling out numbers at the start of a sentence? The figures "mean something," say what they have to say at a glance; but the spelled-out forms are surely "a headache." Careful writers can always cast the sentence in such a way as to get a word or two in ahead of the digits. Editors may have power to make the necessary alterations if the writers do not attend to it in copy, but the proofreader can only follow copy, except where shop rules are definitely violated.

In the above clipping, I think it would have been proper, and much more clear, to have used the numerals instead of spelling out the numbers. This is, for me, quite a concession from former convictions.

Specimen Review

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By G. L. Frazier

THE KEYSTONE PRESS, of Lincoln, Nebraska.—Your letterhead is excellent, though a buff or light brown would be better for the band than the yellow, which, being startling and somewhat garish, commands more attention than the type. Your card is also well arranged, but the Broadway type spoils it. If the style has a use at all, it is not in centered, conventional design.

INTELLIGENCER PRINTING COMPANY, of Lancaster, Pennsylvania.—The York Broadcasting Company letterhead is of refined modern design, impressive and interesting, yet not garish. Your attention is directed, however, to the too-great amount of space between words of the main line in red. It should be at least one-third less. Spacing is relative. More is permissible between the words if the spacing elsewhere is proportionately increased. There should invariably be more space between lines than words, to preserve line unity.

EINO E. WIGREN, of Cleveland, Ohio.—The "Rush" label in black and red on yellow is representative of the best modern layout and typography. While The Graphic Press invoice has character, in view of the type used, as well as the extremely wide letterspacing, we feel that the name is quite too small and the second display line letterspaced too much. The folder, "Four Men Saw . . ." is unusual, therefore effective, despite the fact type is small. Such distinction in layout equalizes the force of large type less skilfully handled.

MYRON CRONICK, Chicago.—The suggested letterhead for THE INLAND PRINTER, though not entered in our contest, is of impressive modern design. A serious weakness is the gap of space between the two portions of the address line. Squared groups lose most of their value when there are breaks between the two sides of a line, as here. Ornaments thrown in do not bridge the gap, and contour is broken. The two smaller lines should be in type of the same series, and we believe, on reconsideration, you will agree that these lines are crowded.

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J. G. Ott, Selinsgrove, Pennsylvania.—Your business card in folder form, with a pad of memo sheets inside, is quite an idea. The first thought on receiving one should be, "Well, here's something handy, a scratch pad, nicely bound, small enough for billfold or for vest pocket." That means keeping and reading what's on the front not once but many times. The layout of type and rules on the cover (card) is excellent. Our only suggestion is that the type is too small, otherwise, weak. Too, we are not thrilled over sans-serif with wedding script.

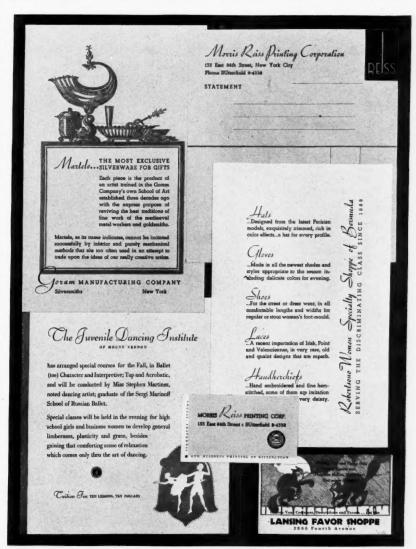
CARTHAGE PRINTING COMPANY, of Carthage, Missouri.—"Since the Dawn of Civilization," representing coöperatively a dozen printers of southwest Missouri, and promoting the idea of more advertising, so printing, is a fine piece of work. On heavy, antique, light green stock of good grade, French folded, desirable quality is introduced. Colors, violet for heavier accents, dark green for smaller type, and orange for a pair of rules on the front and subheads on the spread, make a pleasing combination, although

the orange for the type inside is too weak in relation to the paper. Presswork is excellent.

SPENCER PRINTING COMPANY, Kansas City, Missouri.—As should be the case, the R. A. Long Memorial booklet, really a brochure, is beautiful and dignified, and handled throughout (especially typographically and in so far as stock is concerned) as to constitute a valuable keepsake. The type used, Garamond, and page margins are according to the highest standards of fine bookmaking, and if the presswork is not perfect, it is good. Fine, clear, interesting typog-

raphy and quality paper not infrequently cause uneven inking and impression to go unnoticed.

STANDARD PRINTING COMPANY, Columbus, Georgia.—While Clason's letterhead is interesting, exceptional letterspacing of the address line breaks up the tone too much. The rule between it and the line above tends to cheapen it. The sizes of type provide against the two "running together," so to speak. Since the first letter in the name, "C," is round, and the first figure in the address line is "1," the second line could have been shorter and appeared more nearly squared



Like good wine, Morris Reiss, veteran New York City contributor to this department, improves with age. Display punch, characteristic of his work, has stepped up as fondness for ornament has cooled



with the name. Too, shortening it would to some extent overcome such extreme letterspacing.

DOERTY PRINTERY, of Findlay, Ohio.—Your several blotters are interesting in design, effectively displayed, pleasing in colors. Our only suggestion is that in some cases lines, especially when set in caps, are spaced too closely. Again, yellow is a good color for rules and solid ornament, but entirely too weak for type and illustrations. This is demonstrated by the June blotter. There is a reason for printing white stock with something besides white ink. There must be a contrast of value between printed type and its background if it is to stand out. Of all colors, yellow is nearest white in tone, so does not stand out against white because it doesn't have the required amount of contrast. In design, the June blotter is the best, although the one for March is almost as good.

EUGENE PRINTING COMPANY. Eugene, Oregon.-As for design, your August blotter is interesting and effective, snappy and colorful, modern looking. We feel the type is placed at a disadvantage by the strength of rules at the sides (bled top and bottom). So, improvement would result if the rules were six point instead of twelve, or if the type were larger size; if, too, the twelve-point squares printed in a red-orange, used for dashes, were smaller. Cards for Watkins and Texaco Certified Service are smart in arrangement, excellent. The one for the typewriter man (in gray) lacks in unity through scattered arrangement of the groups. Too many groups in a form distract, whereas concentrated attention is required if results are expected.

McClave Printing Company, South Bend, Indiana.-You underrate the real merit of your work. While, perhaps, you are not one in a hundred, no more than 5 per cent do work as good or better. With a bit more space above the name line, and with a point lead, maybe two points, added between lines-and with less space between words of the second line-your letterhead, though already excellent, would be improved. Both business cards are excellent, but the bold sans-serif used in the letterhead should have been used instead of the light Copperplate Gothic on the one featured by silver bands. The Copperplate type is too weak against the silver. Aside from the "bullets" in color serving as paragraph marks on the third page of the folder for LaSalle Advertising, this piece, too, is excellent.

THE JOHNSTON PRINTING AND ADVERTISING COMPANY, of Dallas,

With instruction in schools making possible such examples as appear at the left. England is well insured against shortage of skilled printers

City of Birmingham School of Printing

Central School of Arts and Crafts

Margaret Street

1934

COLLEGE HOCKEY CLUB

DINNER and DANCE

Texas.—"Good printing is the art of putting ideas to work so people will read . . . remember . . . and buy" which should influence all advertisers to patronize good printers like you. With your signature and work mark, it is presented in type on a blotter, the handling of which is creditable even to you. Though we do not consider the combination of Kabel Bold and Ultra Bodoni an effective or harmonious one on the French folder, "... a printing bid is not a True Index to Good Printing," the layout of the piece is excellent. We believe you will agree with us on these three points: That something should have been done to avoid the extreme wide spacing between words of the second line, on the title page; that lines of text on the spread should be leaded two points, for which there is room; and that a better if not a more pleasing combination would have resulted if the second color (dark blue) offered greater contrast to the black ink with blue stock. The layout is highly effective.

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MORRIS REISS PRINTING COR-PORATION, of New York City.-In spite of the fine work you have done in past years, we believe you have stepped it up recently. It has the old, effective punch, but has been refined, we think, and the good qualities mentioned have been made more potent in the refining through simpler arrangement, and, specifically, a more reserved use of decoration. Formerly, as we recall, your work seemed to suffer, at times, specifically, to appear com-plex, by reason of the use of too much rule and too many dingbats. Essential display features may be grasped at a glance on all pieces of this latest contribution. One of the troubles with any involved, overdecorative work is that, while reading the copy, one is thinking of the thing as a whole, and giving attention, unconsciously perhaps, to decorative features. In consequence, degree of concentration essential to clear comprehension cannot be given the piece, and the reader is not as impressed as he would be if type, the essential,

No. S. Barlow, of Wanganui, New Zealand.—In our opinion, the Chronicle letterhead is split up into too many parts. It lacks unity, despite the parts are close, because the type, border band (in color), and building cut have the effect of being scattered, especially because of the breakup of the type. Again, script type may be all right for an

Credit The Jones Press, Hamilton, Ontario, for these gems. On the second company letterhead, the type is in gold, thermographed, against black. The background of the die-cut blotter, featuring facsimile of business card, is yellow





entire letterhead design (if business makes it suitable), but it just does not harmonize or contrast nicely with any roman. It should be kept within its place, that is, on social forms. Another feature which disturbs unity is the handling of the small top line, one part on the left and the other quite a bit away on the right, with the pair of ornaments spaced widely between. These do not bridge the gap, being unlike the type, widely spaced as it is. While it may seem strange to speak of a thing being crowded, and yet lacking in unity, this is. The dissimilar nature of its parts and the breakup are what do the damage. Note the crowding of cap lines at left of building cut, and, why, oh why, the triangle in green beneath?

COURIER PRINTING COMPANY. of Littleton, New Hampshire .-Oliver's poster for Carleton seems lacking in forcefulness, also clarity. On the whole, the type is so small nothing stands out; the more important features are little larger than the lesser ones. Force in any design requires unity, whereas the breaking up of the type matter and white space creates an effect of complexity, especially with dis-play features being nearly equal. There are too many parts. Another fault is lack of harmony between the type faces; at most, two should be employed; these should either represent decided contrast or complete harmony. Another fault is the second color, lemon-yellow. This is often striking for bands, bled borders, and such, but is entirely too weak for type. Examining this poster again, you will see that the parts in yellow appear to recede. In the scale of colors, yellow is nearest in value to white, and if the type is to stand out, contrast is required between it and the paper. On black, the yellow would stand out, whereas the blue, your main color, would not. The whole effort seems to have been due to a layout stunt, whereas the first consideration is to get the message over quickly and clearly.

Hamilton Technical Institute, of Hamilton, Canada.—The cover of the recent French folder announcing the eighteenth annual competition of apprentices suffers from too many rules and ornamental features. These weaken the force of the type, which, after all, is the big reason for the piece. It would be greatly improved if both top and bottom rules were thinner and if the panel around the title "Typography and Presswork" had been omitted, the lines being set

O. E. Booth, Des Moines, appears equally adept in both modern and traditional typography. The letterheads for the Casa Loma Inn and also the Western Mineral Company are particularly fine modern work in larger type. In view of the rather small light-face type on the inside, it was a mistake to use the pale blue, especially on such dark stock. Spacing of the lines of the heads on the spread is entirely too close; lines of caps, in fact, should never be set solid. Indeed most types require more between lines than the shoulder provides, even when set in upper-and-lower case. Wide letterspacing on the card "Gentlemen," attached, makes the solid spacing of the lines even worse, indeed the text runs together, and it is difficult to see where one word ends and another begins. Advertisements by students are commendable. They are structurally simple, always an advantage, and they indicate appreciation of effective size contrast between display and text. Number 12, in Caslon, is outstanding.

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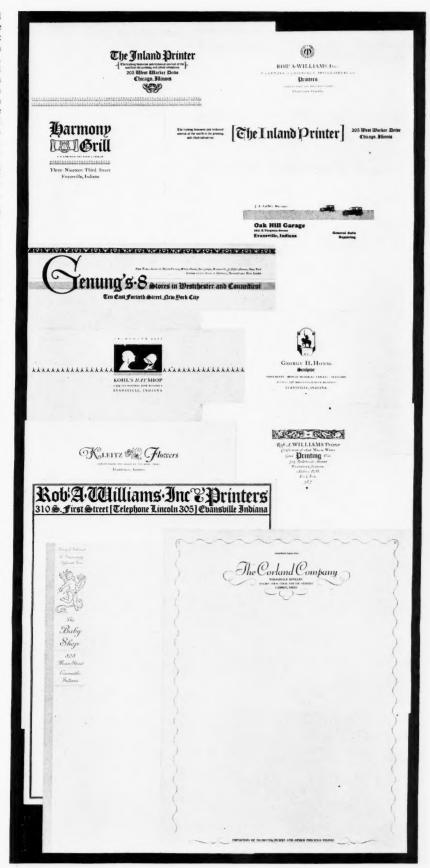
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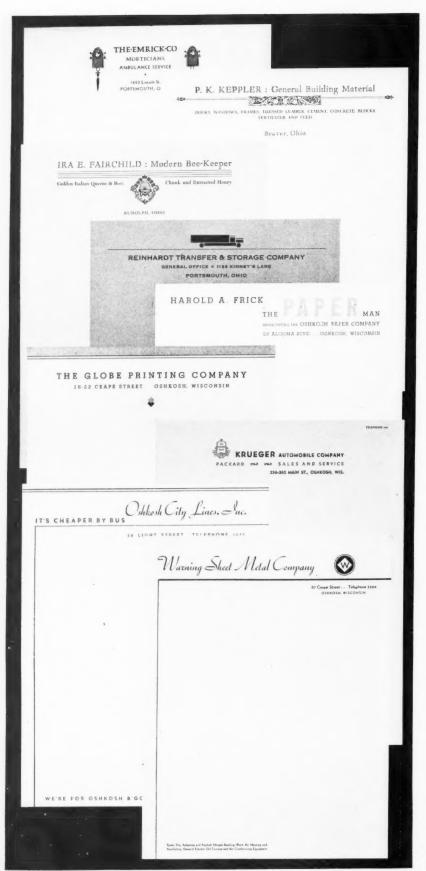
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CHARLES FITZGERALD, Des Moines, Iowa. -"Opportunity" is a good little booklet. Of course, the cover design smacks of engraver's style of twenty-odd years ago, but it is well done and the interesting variegated color and embossed paper compensate. While the page margins are not ideal, they are better than are most pieces we see. Margins should progress in width around a page from back to top, to front, to bottom, which should be widest of all. According to this, you will see the back margin is too wide, the top and front margins too narrow. The bottom margin is about right, but would be too narrow with type dropped to give proper top margin and pulled in to increase front margin. To provide for ideal or near ideal margins, the type page should either be about a pica wider or a pica shorter. So-called "English" margins require the back margin to be just half the width of the front margin. So, then, there are three white areas of equal width across the spread. Others, including the reviewer, prefer inner margins somewhat more than half the width of the outer margin, progressing in width around the page as already indicated. English margins are suitable when the work is such that margins are wider rather than narrower than average. Where heads are of two lines (Page 8) the lines are too closely spaced. Display lines require more leading than text, and there are few types in body sizes that are not helped by one or two points of leading between lines.

MAX CHAMBERS, of Preston, Maryland .-The high school annual has its strong and weak points. While the latter outnumber the former, still, as high school yearbooks go, it represents commendable effort. We consider the panel on the cover too small in relation to the page, the rules too heavy, particularly in view of both the size and weight of the enclosed type and ship picture. If these were larger, reducing the margin between them and the panel, the effect would be a lot better. Twelve-point rules, thrown in open spaces (as if white space were a thing to be avoided), cheapen the effect of several of the pages, for instance, the "Foreword." Here, as in other places, they do not, as you may have believed, contribute to form; rather, they detract from it or suggest the idea their use turned the designer from thought which would have brought about pleasing form (contour, balance, and proportion) without

Williams, Evansville, Indiana, printer, enjoys a fine reputation, and deservedly, for the eye-arresting, prestige-building letterheads he turns out. The craving for hand lettering or engraving fades before samples like these





them. Consider how much more satisfactory are those numbered 6, 7, and 9. These are high grade layout, to be improved only if the orange used for the band at the bottom (a combination of miniature pictures) were stronger, and so designed as to create an effect less diffused. Crowding and mixtures of unrelated types, also, in some, the black rules—which detract by their strength from the type and reduce contrast by eliminating white space—are handicaps upon most of the advertisements. In some cases, too, as on Page 50, spacing between words is so wide as to be ridiculous.

REIN COMPANY, of Houston, Texas.-Good Clean Punch in the Right Spot" is a folder with a "punch," although the word on the title refers to punching holes in paper. The front is illustrated by a picture in two colors, bled at the top and sides, of a boxer landing an uppercut-a tie-up with the title. It makes a strong impression and the act of turning inside insistent. Here, on Page 2, a pair of white sheets are tipped on. Both are featured by large arrows, in one case pointing to ragged, improperly spaced punches, and in the other to clean-cut, evenly spaced holes. "Inaccurate punching wastes time," appears with the arrow on one, whereas the statement "Rein quality costs no more" appears on the other. Comparison of this punching should impress any buyer of punched printing with your facilities both in equipment and personnel to do the work right. There is, however, an additional novel feature. Around the bottom of the center spread, and also along the right-hand edge, various shapes and sizes of punched holes are shown, thus forming a border, so to speak. Except at side, these do not show through on the front, the folder being French style, but a band of round holes on the right does show on the front when the piece is folded, as the back extends an inch beyond the front. Colors are excellent; indeed, the folder is an achievement in printing and advertising.

HOOD-HISERMAN-BRODHAG COMPANY, of Charlestown, West Virginia.—Aside from the fact that the date in Broadway clashes decidedly with the old-style lettering of the name, we admire the impressive standard cover of The West Virginia Review. The Century Bold of the cut caption does not harmonize, but its size is so small it doesn't affect the design. We suggest the name crowds the top of the page too closely. Inside, the larger advertisements with cuts are well displayed, nicely whited out, and generally effective. Smaller "card" ads are of average grade, but more could have been made of them. As a rule, display is weak; in fact, a page with several almost invariably looks flat. Lines and groups in some give the effect of having been set with little thought, not only as to the value of effective size contrast, but of variations in measure, which affects the display quality and whiting out. Take the quarter-page outside advertisement on Page 271. The form of the type mass is awkward because the length of the lines as a whole averages so near the same. Type measure being so narrow in relation to space vertically, the white space is disproportionate

William Eskew, Portsmouth, sent the letterheads above bearing Ohio date lines, while the others come from the Globe Printing Company, of Oshkosh. Note interesting rule on two specimens which are shown at bottom at the sides with that at top and bottom. Much can be done with copy like this, with alternating wide and narrow measures. Pages of text are fine, but the modernistic type used for heads is not clear in the size used. Such fancy letters must be large if they are to be grasped quickly.

CHARLES C. FLEMING, THE LIFE INSURANCE COMPANY OF VIRGINIA, of Richmond.—While classic rather than modern, the magazine The Four Arts is distinguished by the quality of the type used, the dignity of its handling, the grade of paper used, and other features. In our judgment, too, it appears in harmony with the subject matter, relating to musical, literary, and dramatic work. As a matter of fact, about the only major point you bring up, with which we are in accord, is that the type is a bit small in relation to the measure, and the size of the page. Of course, as you suggest, the use of black ink would have improved it. We also agree that this would be helped materially if one-point leads were added between the lines. The columns are somewhat too wide, but this is something easily overcome, as margins are rather scant for a page of the size handled in the traditional manner. One point you do not mention, which should be corrected, is spacing of lines in the heads. On Page 9 of the June issue, the head of three lines (two of title and one of author's name) are jammed as closely together, it seems, as possible. We would suggest adding one-point lead in between the two large lines, four points above the author's name, and one point below. The trend is towards more and more daylight around headings. We particularly like the effect of the frontispiece and the first page of text in combination, although the portrait on the former page should face towards the back. Inversely, portraits on right-hand pages should, whenever possible, look towards the front, or the left.

Declares Printers Must Master Two Colors First to Succeed with More Colors

By STEPHEN HENRY HORGAN

Two requests, one of them from London, come for an expression of opinion on the practical and commercial prospects of printing colors in illustrations and advertising of the daily newspapers. The important question is this: Is there a real demand at this time for colored pictures in newspapers from readers and advertisers? If there is sufficient call from advertisers, and they are willing to pay an extra price for it then we will have color, for there is a lot of advertising, such as automobiles, fabrics, fashions, foods, and so on, that would be far more attractive in colors.

The supposed call for color printing in newspapers is much like what was written a few years ago about the demand for colored pictures on the screen. The writer did not enthuse over it, for he held that if the photography would improve and the cinema pictures would be toned to warm, pleasing tints, instead of cold black tones so much used, the public would prefer the monotone screen pictures to colored ones. In the meantime, millions of dollars have been

wasted in endeavors to find really practical color photography that could be applied to the screen, while the public appears to be satisfied with pictures without color.

What the present writer has constantly advised is that in all attempts to introduce colors on the printing press or the screen, two colors should be mastered before we pass on to the intricacies of more colors. Two colors would be a welcome change from the funereal black in common use. How pleasantly we recall two-color printing the Saturday Evening Post used a few years ago, in covers and advertisements.

Many printers took up the suggestions made in these pages, notably Edward Hunter of the Sun Engraving Company, London, and the Grout Engraving Company of London. Examples of their two-color printing have appeared in THE INLAND PRINTER. Press builders have anticipated the demand for this work by designing two-color presses in all sizes up to newspaper presses. The New York Herald-Tribune began by printing a tint in light color under its Sunday magazine illustrations in black. These are printed from stereotype plates. When it mastered these two printings, it then advanced to printing covers and advertising in four colors quite satisfactorily.

At this writing, it may be noticed that many advertisements have abandoned colors and gone back to a single printing. This monotone printing will undoubtedly lead to the employment of more pleasing inks, as shown in the artistic browns used in rotagravure, and which, by imitating the color of photographs, has made the Sunday supplements so popular as circulation builders. Thus far, the beautiful tones of blue and green and olive which may be employed in rotagravure have not been used as they might be to give variety at least to that printing.

After all, monotone printing will not continue to satisfy the advertiser who is constantly seeking change, so it is a favorable time to demonstrate the attractiveness of two printings either by duograph halftones or the printing of a flat, light tint, in buff, sepia, yellow, blue, green, or other faint tones as a background for the strong printing of the advertisement itself. When color printing does arrive on daily newspapers, whether it will be printed by type, offset, or rotagravure is another story that will be considered later. But first must come real study in the use of color.

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Two distinctive blotters advertising the Sowers Printing Company, Lebanon, Pennsylvania. The top one carries a small scratch pad, the first four pages of which show miniature letterhead layouts. The yellow stock has a panel in French blue across the top as background for the type, in darker blue. The bottom blotter reproduces machine form ruling in blue and pink inks. Effective in appearance, it is a useful constant reminder of Sowers

Machine Composition

What is your particular problem? Queries are answered by mail if a stamped return envelope is enclosed

By E. M. Keating

Lever Adjustment Is Simple

What is an easy way to adjust the elevatortransfer cam-roll lever, which recently slipped, owing to the hinge screw of the elevator-transfer-slide link working out? I want to know how to prevent this screw working loose so often.

As the screw has but few threads, and since its head is relatively large as compared with its threaded part, its head can be kept in its hole in the slide by using a prick punch to extend the metal on edge of hole inward in a few places. The screw head, which serves as a bearing for the link, may be given a drop of oil occasionally, and, once it is tightened securely, it will seldom work out.

In adjusting the cam-roll lever referred to, you may loosen the two screws which clamp this lever to the rear end of the top shaft in the column, then back the cams until the roll has moved off the surface of the cam. With a pig of metal, give this lever a sharp blow quite close to the roll. This will drive the roll into the depression of the cam a trifle, probably a half-inch. On the face plate, quite close to the elevator transfer, will be found a screw that is called the elevator-transfer-slide banking screw. Normally, the distance between the left side of the transfer slide and the head of the screw is about three-sixteenths of an inch, so insert sufficient metal to make that space between the screw and the slide and, also while holding the metal there, draw out on the starting-and-stopping lever.

This will cause the cams to return to a normal position, the roll will be pushed toward the right by the cam surface. This action of the cam will cause the cam-roll lever to slip on its shaft, as the elevator slide cannot move, owing to the interference you already placed between the banking screw and the slide. The screws in the cam-roll lever may now be tightened, but avoid pulling these screws too tight.

You may also verify the correctness of the adjustment by placing a scale against the left end of the spaceband intermediate channel, and then note if the right side of the elevator slide finger is approximately 5% inches from the end of the intermediate channel. You may test this adjustment by observing, while these cams remain normal, if there is approximately ½ inch between the block on the transfer slide and the left end of the releasing lever.

The delivery slide cam-roll arm occasionally slips and may be adjusted in a man-

ner somewhat similar. Proceed in this way while the cams are at normal position: Loosen the two screws in the delivery-slide cam-roll lever enough to permit you to move the lever toward the automatic-stopping pawl about half an inch. Now examine the distance between the left side of the spaceband-box chute and the right side of the delivery-slide short finger.

This space varies on different machines, so thickness of the interference you will insert there will also vary. Let us say that the distance you observed was $\frac{3}{32}$ inch; then you will place a metal object $\frac{1}{16}$ -inch thick between the two parts named and draw out the starting-and-stopping lever. When the cams have reached normal position, the cam-roll lever will be in its correct position and then you may tighten the two clamping screws.

Mold Should Be Moved Down

Note the enclosed thirty-em slug without ribs. Face is cast from border slide, and the left end of the face is out of alignment with body. This also occurs when casting other thirty-em faces.

As you did not state whether your mold had a detachable mold-keeper, we assume it does not, so take out the mold and clean it, also clean the surface of the pocket and adjacent parts free of metal, dust, or other adhering material. The important thing is correct placing of the mold in disk pocket.

Proceed as follows: Place the mold in the pocket, put the four folding screws in place and bring each one to a light bearing while you are pressing the mold firmly in its place against the bottom of the pocket. Then tighten firmly the four screws that hold the mold to the disk. If the mold has a detachable mold-keeper, it may only be necessary to drive it up tightly against the mold body.

Examine border-slide block on lower, left back corner for bruises. If corner is upset, remove burrs with file or oil stone. This must be done carefully.

Might Break a Cam

If the machine was started, and the mold slide was not connected to its cam, would any harm come to the machine? Would it squirt?

The cams would stop just at the time when the mold disk should retreat from its stud blocks. At that time, if the clutch arm is not "strong armed" no particular harm would occur and no squirt could happen, as the pot pump is prevented from thus

descending by two interfering lugs, one on the mold-slide-lever handle and the other on the pot-pump lever.

If you want to avoid the risk of this kind of clutch-slipping stop, make it a practice to raise the mold-slide-lever handle as soon as you push the mold disk back. If you forget and do have that kind of a stop, do not go near the clutch arm, just push back the starting-and-stopping lever, then push back the mold disk from its stud blocks, and raise the mold-slide-lever handle. Nothing further is necessary, if there are no other complications present.

Graphite Better Than Talcum

Which has the greater value as a dry lubricating medium—graphite or talcum?

We are confident this question was settled some years ago when the Bureau of Standards said, in effect, that science does not know of a better dry lubricant than graphite. It is universally used.

Wear on Duplex Rail Lever

Is there any way to correct wear on the front side of the movable bar, with spring attached, at the left end of the front first-elevator jaw? This bar has so much wear that it does not move the black-face rail out quite as far as the one on the right side. Is there any adjustment to fix this trouble?

Order a new duplex rail lever and then apply it. If you keep it properly lubricated it will last indefinitely.

Sequences in Group Adjustments

A letter regarding linotype adjustments, and the proper sequence of making them when involved in one or more groups of parts presents a question which does perplex the beginner. You, perhaps, are no longer troubled by group adjustments such as those relating to the first-elevator slide, or to the elevator-transfer slide, but you might be bothered a bit by the one lateral adjustment of the pot lever.

In "The Mechanism of the Linotype," by John S. Thompson, he refers to a necessity of adjusting the down stroke of the first elevator before adjusting the vise automatic, and calls attention to the necessity of proper sequence in making the group adjustments. THE INLAND PRINTER Technical School, as far back as 1902, stressed particularly the necessity of proper sequence in making adjustments of related parts.

If you find a group of related adjustments that appear to puzzle you, just write out the name of the part and the adjustment and present it as a question, then we can give you the plan or proper formula for correcting the part mentioned. It is a good idea in studying an adjustment to be where the parts are available for examination at all times. Then you can compare written instructions with practice.

This De Luxe Christmas Suggestions Booklet Offers a Profitable Advertising Idea

HEN PRINTING has distinction, it is a safe bet that it is profitable for the printer. Such work is never sold on a price-competitive basis. In the *Review of Specimens* for June appeared an item about a personalized "Christmas Suggestions" brochure issued by a Kansas City printer. It had quality in every line; illustrations and format were distinguished, the idea very unusual in its scope and development.

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A similar piece has been produced by The Eddy Press, Pittsburgh. This book ran to sixteen pages, whereas the Kansas City copy contained eight. It is a syndicate idea, copyrighted by J. B. McNaughton Company, Springfield, Massachusetts. While THE INLAND PRINTER does not know if

it is just the cover design and title which are copyrighted, or if the printer is also furnished with copyrighted copy to sell, details of the book will be of interest to every commercial printer.

Basically, the book consists of as many pages as a printer can sell, none less than full page, to the non-competing advertisers. Volume is 12 by 15 inches, with the recipient's name on the cover. The delivery, as a rule, is made by a uniformed messenger.

From plates furnished by McNaughton, the cover is printed in three colors and aluminum. Where the advertisements obtained make it possible, the company also provides suitable electros of illustrations at cost. Usual run is 10,000. The copyright is sold to one high-grade printer in each major city, with nineteen already scheduled for this year. A royalty is required on second and

following years. This book is sold on a strictly quality basis. Only leading firms are solicited and only the "best" names are provided with copies of the de luxe Christmas shopping guide.

However, whether the general run of printers would be interested in such a proposition or not, most of them would be in the details of production.

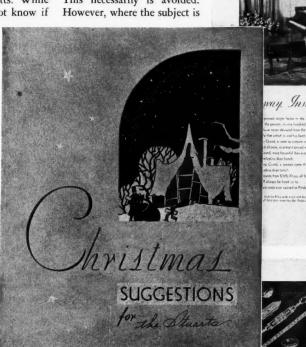
The cover, which extends beyond page margins, has as an illustration a charming winter scene, done in the technique popularized by Christmas cards. The title, in harmonious types, appears below.

Each individual advertisement contains an illustration in keeping with the product, whether it be pianos, autos, jewelry, insurance, homes, or any other commodity or service. It goes without saying that each of the plates is an outstanding example of the photoengraver's art, as well as that of the photographer or the artist concerned.

The Chinese have a proverb that "A picture is worth 10,000 words." Such illustrations as these can well justify the saying. All are, of course, in black only, since the process plates would run the price too high. This necessarily is avoided. However, where the subject is the willingness of the advertisers to pay for the extra impression.

Naturally, the dignity of the brochure requires that the type harmony be carried throughout the book. A uniform display type, uniform body type, and uniformity in signature matter are necessary to keep the spirit of the volume at the necessary high level.

Generally speaking, layout of all pages is similar. Of course, use of halftones of different sizes makes possible a distinction of appearance for each page, other than provided by the illustrations themselves.



Cover and two sample pages of de luxe advertising brochure issued last Christmas by The Eddy Press. Nineteen books will be issued this year

suitable, and the printer is also experienced, the duotone effect could be obtained by use of a tint block in a subdued color. As a frontispiece of roughstock shown in THE INLAND PRINTER for June, 1933, has proved, in some instances it is possible to print the one halftone in perfect register in two colors to obtain an unusually rich effect. Whether this is done depends on the subject matter of the plates used, and



A. Sift of long-lasting Remembrance

One that will be transvered Sounding council... I distinctive. Select in from the wealth of exactive with, reported or of American collectionship, to be found here. All or council or both the since. We awrite in in keeping with our produtional high stantified.

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COMPANY PITTSBLEGH Margins are de luxe. Binding may be either saddle stitching or sewing, depending upon the printer's equipment and his desires. Users of space in the ten such books issued last year were high in their praise of the value of the book as an institutional advertising medium, without any consideration of immediate returns.

Two points must be remembered in the planning of such a brochure. First of all, fitting advertisements to the class of people who will receive the book and also the recipients to the type of merchandise that is offered. Second, the presentation and distribution. In Pittsburgh, the uniformed messengers delivered the copies to homes of addressees. Matching envelopes were used, and were personalized in keeping with the method on the cover. Although some imprinted names, others wrote them in, using a "smart" handwriting.

A feature of the syndicated books this year is the arrangement made by the copyright holder with Western Union. It provides that the messengers will deliver the books in every city where the printer publisher agrees to the regular rate for such service, and Western Union will take a full page in the book at the printer's regular price for such service. Thus, two problems are solved without effort on the part of the printer. One is delivery by uniformed, accepted messengers, the other is sale of a page of advertising without any selling expense.

Opened Up Latin America

When Henry L. Bullen became New York City manager for American Type Founders Company in 1892, one of his staff was Charles William Rabadan, who spoke French, Italian, Spanish, Portuguese,



CHARLES WILLIAM RABADAN

and five South American Indian dialects. Rabadan's job was to contact the commission houses which placed orders for Latin American printers, for no American or European supply firm had South American connections in those days, despite the considerable trade being done.

In 1894, when Robert W. Nelson became general manager, he named Bullen as advertising manager. Feeling trade with Latin America was being stifled by outrageous prices being "tacked on" by the commission houses, Bullen obtained permission to publish a 488-page catalog on type in Spanish in an edition of 5,000 copies. Another catalog, 212 pages, listed the various items of printing equipment sold by the company.

Stocks of the catalogs were shipped to various coast cities in South America and Rabadan was sent among printers to distribute them. He was away for two years, meanwhile preparing an accurate mailing list for the company. The profit on orders he booked paid for his trip and the cost of the printing of the catalogs. Much of his traveling was done on horseback, with a revolver always ready. Latin America was a rough continent in those days.

As a result of his trip, American Type Founders Company invited competitors as well as other supply firms to join with it in forming the National Paper and Type Company, which now has warehouses and branches in the principal centers of Latin America. Rabadan became associated with the company, recommending locations of branches, and making several additional trips to South America for the company.

He died May 9 at the age of seventyfive. A marquis of Spain, he ignored the title, preferring American citizenship, as does his son, connected with the American Type Founders Sales Corporation.

DO YOU ORDER PLATES? THEN YOU WILL NEED THIS INFORMATION

D OING a thing correctly is much more economical than going at it blindly, trusting that somehow it will turn out right. Not only is time and expense saved when a job is done correctly the first time, but the finished result is always more satisfactory. Nowhere is this more true than in the ordering of photoengravings.

It is an easy matter to make costly mistakes here, especially in indicating just how much of the photo or drawing is to appear in the finished plate. Many fine pieces of copy have been ruined by careless handling. The simplest and safest method is to put



The right way (above) to mark a photo for engravers is compared with the wrong way (below)

small marks in the *margin* of the photo or drawing to show the top, bottom, and side margins. Use ink or a greasy pencil.

Lines should never be drawn completely over the face of the photo or drawing, since this ruins the picture for later use, in which more of the background might be desired. Too, it forces the photoengraver to come *inside* the marks, thus getting in less of the picture than desired. Besides, the lines thus drawn in may not be geometrically square. The result would be a slant-edged plate, or the photoengraver would be forced to trim even more than you indicate.



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THE INLAND PRINTER for October, 1934



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This is the result of writing on the back of photos

Yet, some cannot believe the photoengraver will understand what is wanted unless lines show across the picture itself. In such cases, the lines should be drawn on tissue friskets, which are pasted to back of the photo and folded over the front. Or, masks can hide all but the desired portion; the mask also being pasted to the back of the photo or drawing.

In making a mask, the area of the picture desired in the halftone is measured, and a box of that size is drawn on a sheet of paper large enough to cover the entire photo, and extend over the edges. The box is then cut out, and the overhangs are folded over the back. Simple to make, it prevents any doubts as to your desires in the matter by the photoengraver.

The lines should never be drawn while the frisket is over the photo itself, since one is apt to press too hard and leave an impression on the photo. It is just as bad to



Fastening instructions with a clip will cause this

write on the back of the photo, and for the same reason. Few people realize how hard they press while concentrating on getting instructions written down accurately, and the result is that the writing shows up in the negative and finished plate, ruining it. If instructions *must* be written on the back, use a soft pencil, write as lightly as possible, and keep the writing as close to the margins as possible. It would be better to

write or type the instructions on a separate sheet, and then tip it to the back of print.

Remember, if the photo is cracked or if it must be retouched, it then will have to be mounted on heavy cardboard. Thus, any instructions written on back will be lost.

Another point to keep in mind is that instructions should never be clipped to a photo or drawing. The paper clip is a useful item, because it pinches things together, but that very pinch may impress the outline of the clip onto the copy, where it will reproduce in same manner as writing done with a hard pencil or too much pressure.

There are several ways in which to determine the size of a plate. One is to draw a square or rectangle the same size as copy being used. For example, if a photo is 8 by 10 inches, and is to be reduced to two inches, a square 8 by 10 inches is drawn on a separate sheet. A diagonal line is then drawn in the square and a point two inches in from the left side is marked off. Mea-



This scale makes finding of reduction sizes simple

suring from the top to the mark on the diagonal gives the depth, in this instance, two and one-half inches.

Algebra can also be used. Let x be the depth. Multiply the means and extremes and you get this equation:

$$8x = 20$$
. $x = \frac{20}{8}$ or $\frac{5}{2}$ or $2\frac{1}{2}$ inches.

Another way to solve this problem is to purchase a Logarithmic Scale of Proportions, which is a sort of rotary slide rule. Use it according to instructions printed on the face, and the problem resolves itself into turning a disk and noting the result. Most art stores sell the disks.

In marking the size of plate wanted, an arrow is drawn across the bottom or at one side (if depth, rather than width, must be used), and the size wanted is written across the shaft. The points of arrow must reach exactly flush with points where you want the engraving cut off. Otherwise, part of the picture wanted may be cut out.

It is also well to remember that photoengravers cannot give you more in a plate than is in your copy. Both the photographer's camera and the photoengraver's camera are color-blind. The panchromatic film and plates help to get the various nuances of color shades in the photo, but the photoengraver cannot make up for deficiencies in the copy. Even with panchromatic film, blue does not photograph naturally, and



The diagonal method is an easy way to find sizes

filters must be used if it is part of the color scheme which is desired.

Now that you have your photo, if it must be mailed, send it flat. If circumstances are such that it must go "in a tube," wrap it around the *outside* of the tube, with the print side out. Most people roll photos with print side in and then put them inside the tube. There is a double danger in this. The photo may be cracked, and when flattened out cracks will spread. Naturally, the photo would be ruined for reproduction use.

In packing photos for flat shipment, remember that corrugated board costs less than new prints. Use plenty. Have the corrugations one way on one side of photo, and crosswise on other. On large photos, wallboard, plywood, and similar stiff protection will prove to be real economy.

Exercising care and a little forethought in the handling of copy for the photoengraver prevents expensive delays and "remakes." It is cheaper to do it right at first. You cannot "correct" etched errors.



Rolling a photo will cause cracks, with this result

New Books

In this department appear news of recent technical books of value and service to the printing industry

Discusses Selling of Printing

A helpful book has just been published by the British Federation of Master Printers entitled "Salesmanship for Printers." Although written for the English trade, the examples and suggestions given are equally applicable in this country.

An idea of the contents can be obtained from the chapter subjects: The buyer of printing and the printing salesman; securing an effective interview; advising the customer about format and typography; advising the customer about processes and materials; presenting the proposal; overcoming difficulties; the personal factor in selling printing; planning for increasing good will and more business. Each chapter includes one or more panels giving helpful related information. In addition to specimen layouts, illustrations of various finishes for plates, reduction scale, proofreader's marks, and a color wheel are included in the volume.

"Salesmanship for Printers" consists of 332 pages, 5½ by 8½ inches, bound in red cloth, gold stamped. It may be ordered through The Inland Printer's book department for \$3.50, postage and duty paid.

Offer Library Edition of Yearbook

For those printers desiring a library copy of the "Print User's Year Book," reviewed in The Inland Printer for July, there is available an edition bound in leather. This edition, exactly the same as the clothbound one in contents, may be ordered through The Inland Printer's book department for \$6.50, postage and customs duty paid.

Helps Writers in Many Fields

Whether the reader is writing advertising copy, house-organs, publicity, or any other sales literature, there is a broad background of principles which apply to all. It is for this reason that "Writing for Profit," by Donald Wilhelm, offers helpful reading. It quotes views of numerous well known authorities.

The book is not a handbook designed to make an "expert" of the reader. Rather, it is a guide to explain how various types of writing are produced, and to stimulate the reader's thoughts. The subjects covered include: Newspaper work, magazine articles, the market for magazine articles, syndicates, technique of interviewing, publicity, advertising, verse, fiction, motion

pictures and talkies, radio writing, news-room rhetoric.

"Writing for Profit" has 385 pages, 5½ by 8 inches, clothbound. It may be ordered from The Inland Printer's own book department for \$3.25 postpaid.

Photoengraving for Laymen

The growing trend to familiarize persons in one industry with the processes and methods of the related industries through explanatory books has resulted in "Photoengraving," by A. J. Bull. This English volume makes no pretense of being a handbook that will teach the trade to interested beginners. Instead, it is designed to give printers, advertising men, and others an understanding of the "how and what" of photoengraving.

Its subjects are: Line blocks; halftone block process; three-color photography; three-color halftone; lithography; photolithography; collotype; photogravure; the characteristics of the principal processes; outline of the history of the processes.

"Photoengraving" consists of 100 pages 53% by 85% inches, clothbound. It is well illustrated, and includes fourteen plates showing a scheme of three-color printing and photomicrographs of various impressions. It may be ordered through The Inland Printer's book department for \$3.75 postpaid.

Sales Handbook Offers Guidance

To understand the customer's viewpoint is to sell him with greater ease. The "Sales Manager's Handbook," edited by J. C. Aspley, is meant to be a guide under present-day conditions. In addition to serving printers in this fashion, it can also enlighten them on considerations which affect sales and advertising efforts of their customers, and, so, printing purchases.

The chapter headings are comprehensive. Topics covered are: Selling under codes, marketing policies, unfair competition, prices and discounts, sales budgeting, special inducements, organization, market determination, the compensation of sales executives, branch managers, salesmen, securing, selecting, and training salesmen, quotas, leads and inquiries, routing, supervision, expense control, contests and campaigns, bulletins and publications, forms and contracts, conferences and conventions, advertising appropriations, agencies, mailing lists, media, sales-promotion literature,

correspondence, collection methods, selling in Canada, export selling, supplies and sales equipment, and where to buy.

About a third of the book consists of charts, tables, and other factual information. The book consists of 932 pages, 5 by 8 inches, leather bound, with pages edged in gold. It is well illustrated.

"Sales Manager's Handbook" may be purchased from THE INLAND PRINTER'S book department for \$7.75 postpaid.

Makes Quotable Phrases Handy

Poetical and historical phrases are frequently used in writing and advertising to express a thought aptly. When stumped for the correct phrasing, many writers and editors turn to "Dictionary of Phrase and Fable," by Rev. E. Cobham Brewer.

It has been the deskbook of writers for twenty-five years. Now it comes in a new edition, completely revised, with a third of the book entirely new. It has 1,440 pages, 51/8 by 73/4 inches, which contain more than 14,000 references in regard to biography, mythology, ancient and modern slang, scientific, political, and archeological terms, allusions to well known characters in literature, and local and national legends, in fact, a broad background.

"Dictionary of Phrase and Fable" may be ordered from The INLAND PRINTER'S book department for \$7.50 postpaid.

New Style Manual Issued

The forerunner of a style book which may take its place with the University of Chicago's "Manual of Style" is "A Handbook of Style for Yale University Press." A preliminary edition has just been issued, with an enclosure stating that all revisions suggested by users will be given consideration in preparing the regular edition when it is published.

The preliminary edition takes up: Manuscript and proof; rules for composition; capitalization; italics; quotations; abbreviation and spelling; punctuation; compounding of words; division of words; rules for composition of Greek; notes and references; bibliography; legends; spacing; index (alphabetization and typographical forms; makeup and introductory material, miscellaneous.

The volume consists of 145 pages, 53/4 by 9 inches, clothbound. It may be purchased from Yale University Press, New Haven, Connecticut, for \$2.50.



We learn from American Magazine that it took nine years for Russell Pettingill, New York City printing engineer, to convince Government officials that the present smaller-size paper money would save much money for the Government.

The Pressroom

Questions relating to pressroom problems are solicited, and will be answered by mail if a self-addressed and stamped envelope is enclosed

By Eugene St. John

Tinted Sheet Rejects Writing Ink

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A few years ago we printed a charter on linen ledger paper. We used a solid tint block, 15 by 24 inches, and printed a buff tint. Even after a few years, this tint will not take writing ink used to fill in blank lines. When blotted, the writing comes off of the tint, leaving only a faint impression. At the present time, we have an order for reprinting this charter, but the customer insists on an ink being used for the tint that will permit names being written in so as to stand blotting. Can you suggest such an ink?

For this purpose, a tinted ink that will take writing ink, magnesia tint base (mixing magnesia, magnesia white), is used as a base and to it are added the colored inks required to form the tint color, in your case a little deep orange-chrome yellow, or, if this is not at hand, a little golden yellow with a pinch of red.

Plates Are Worn Prematurely

One of our customers complains that a nickeltype has worn out in 60,000 impressions. We are sending it on, with a proof, and also a zinc tint plate that the printer claims has worn out. We would like your opinion as to the cause of the damage to these plates.

In the case of the nickeltype, the wear is due to lack of thorough makeready. The dents in the zinc tint plate are due to lack of thorough makeready and probably also to use on a very hard rough paper.

Makeready Is Problem Here

Enclosed is sample of an order which puzzled me in makeready. In spite of all I did, the fine lines print too heavy. The plates were not loose nor rocking, and were type high. Would a rubber blanket help?

A hard packing is better. The overlays ought to taper off from the solids as on a vignette, and cutouts from seventy-pound coated should be registered on the overlay for the solids, including the line of heavy type. A chalk overlay helps.

Running Labels on Platen Press

Can you inform us of a way to print labels in solid colors, such as the enclosed, on a platen press? You will notice they are varnished.

The stock will have to be slightly oversize, so that special grippers at a right angle to the press grippers may be used to strip the sheet from the form. The press will have to be equipped with vibrators if a Gordon, and have tripping trucks on the bottom form roller if a Colt. And use soft, platen-press halftone yellow, red, and blue inks. Then after the inks have dried, print a solid rubber or linoleum plate in either gloss paste or overprint varnish, if the entire label must be varnished. If only the print needs to be varnished, you may dispense with the varnish run by using gloss label inks to start with.

Base for Zinc Embossing Die

Should I use a solid base of stereotype metal, or would you advise using a zinc etching which is mounted on a babbitt metal base, or would it be satisfactory to use a zinc etching on a wood base? Do you know of a manufacturer making a good gloss paste or varnish?

If you mean a zinc embossing die when you refer to "zinc etching," it should be mounted on metal with a sheet of tough card interposed between the die and the base. For the adhesive, use Le Page's cold liquid solder.

If you mean the ordinary zinc line etching, used to print, it may be mounted on wood with tacks.

The leading inkmakers can supply gloss paste and gloss varnish; the former is a little easier to use on the press, as it has a body and consistency like ink.

A COPY SUGGESTION

Matches for Sale!

Here, your piece of copy is not regarded as advertising, but as an advertisement. We read it to the last line before we set the first one, for how can you go about a thing at all intelligently if you don't know what it's all about? The feeling and fancy and motive and meaning, sometimes even the rhythm and the romance that the author breathes into his copy, we weave into our typography. Thus, the two strike a match without which there is no instantaneous spark to set the reader on fire.



Lee & Phillips, New York City, features this copy on an insert with its specimen mailing

Fastening Triplicates Together

We have an order that comes in triplicate, three colors of sulphite bond. The three sheets are to be fastened together after printing and must remain so permanently. We must get away from the bulkiness of stapling or stitching. What we thought might be done, is to print a heavy rule in the margin on the duplicate and triplicate sheets, this ink to have an adhesive quality, so that when heat and pressure are applied, the three sheets would be fastened at the edge permanently. Is this practicable?

Consult your inkmaker as this scheme appears impracticable. All depends on how strictly true we are to consider the term permanent. Stationers sell a device which will fasten three sheets together with a blind embossment without stitch or staple. Scoring rules may be used in the same way.

The easiest way is careful padding. The sheets must all be cut square and carefully jogged and well weighted down. Use the best padding glue, applying two coats and in addition to painting the padded edge, paint an inch around each corner. Allow to dry over night and cut your sets of three apart with a sharp padding knife.

Heavy Cardboard on Cylinder

We have an order coming up which will be printed on eight-ply coated board, and we would like to print it on a cylinder press. Can it be run without smut? It seems the card hits the under side of the feedboard. I have heard of strong cord being used around the cylinder but don't know just how it is placed. How is wood type taken care of?

If there is a drum-cylinder press available, you will find the cardboard run least troublesome on it. It helps to set the bands and the brush a little tighter in the center than toward the ends.

If you are going to use cords on a tworevolution press, each cord must be in line with an open margin through the form. The cord is tied to the band rod, run under the cylinder and next through a staple fastened in the back edge of the feedboard. A weight is then fastened to the back end of the cord. This will save the form should the cord break while running.

Wood type should be cleaned following a run and stored in a dust-proof, dry place like a cabinet. Hard specks in the ink will dent wood type and this must be guarded against. Fresh, clean halftone ink is best for use on wood type.

Has Difficulties With Gold Ink

I am enclosing three samples of printing about which I would like some information. The goldink print was run four times through the press to get the result shown. Is this necessary? Why do the halftones on Sample Two not show up better? Is it lack of makeready? On Sample Three, on which the silver has been baked, why does the powder stick to the colors previously printed? The colors were printed a month before we were able to bake, and it still sticks.

Two impressions of gold ink are sufficient if the rollers are in perfect condition, with plenty of tack, and the ink of correct body for the paper. Send sample of paper to inkmaker. The halftones on the hard, uncoated paper do need more makeready than on coated paper. A great help would be a strongly toned halftone black, containing twice the customary quantity of black and plenty of deep Prussian and reflex blue toners.

The colors on the third sample should have been of hard-drying type, as this hard cobweb-surface paper requires an extraordinary quantity of ink to cover. Send samples of paper when ordering hard-drying inks. By using a rubber impression blanket, you can use less ink on these hard papers.

Bordering Mourning Stationery

Please inform us how the borders on mourning stationery are printed or painted.

The sheets are fanned out shingle-wise or dove-tailed, with two edges forming an angle at arm's length in front of the operator. These two edges are painted with a special quick-drying paint. After paint has dried, the opposite two edges are painted. Experienced girls acquire good speed.

Cassava Paste Is Easily Obtained

We have been trying to locate a source of supply for cassava paste, as used on silk in imitation typewriter work. Can you supply names of dealers selling this paste?

You may get cassava makeready paste from rollermakers, paper houses, and typefounders. Or, write us again.

Seeks Maker of Movable Gages

A few years ago a party by the name of Stoy, of Elizabeth, New Jersey, produced a movable gage for platen presses. I bought some and now I am in need of some parts and I find that I cannot locate him. Do you know his address?

We are printing this query in the hope that some reader may know Stoy's address.

Prints Celluloid Calendars

We have some printing to do on celluloid, but being unfamiliar with the work, both as to the proper plates and inks, have not been particularly successful in our experiments. A part of the task will be the printing of a small calendar. The enclosed card will give you a fair idea of at least a part of our problem.

The offset process is favored for printing on mat or dull celluloid, which is lacquered with pyroxilin lacquer after the ink has dried. An overcoat of varnish is necessary to protect the printing against friction and the elements. If you want to do the work on letterpress machines, use a rubber form and print on the dull celluloid, lacquering with pyroxilin after ink has dried.

Press for Anilin-Ink Printing

Our problem is to obtain a two-color rotary press, on which the anilin-inking process may be used, to print from the web on twenty-four-point cardboard, before the web enters the automatic boxmaking machine, without offset. A form 18 by 18 inches square would be the maximum requirement. What do you suggest?

A large volume of printing on wraps, containers, and so on, is done with anilin inks to utilize their almost-instant drying quality. Both rotagravure and letterpress rotary machines are used. We are giving you the names of concerns building the presses, also those making the proper inks.

Halftones on Uncoated Paper

Frank L. Blake, advertising manager of the Kimberly-Clark Corporation, has contributed to the editor's satisfaction over improvement in printing—and the important part the papermaker has had in that development—with some remarkable folders issued to demonstrate the fine qualities of the company's Kleerfect and Hyfect uncoated book papers.

The expedient of introducing the pieces—all of which are letter size and French folded—with such fine titles as "In Caxton's Time England Had No Paper Mill," and following up on the second page with text on the subject, while a most commendable educational effort was not necessary to excite interest. The printing demonstrations of nickeltypes from 133- and 120-line halftones, whether four-color process or black only, are enough in themselves to



"In the Days That Wuz"—The Devil Learns the Trade

Cartoon by John T. Nolf, Printer-Artist

make the understanding printer sit up and take notice. Indeed, it is all most remarkable; microscopic examination shows the individual dots printing uniformly.

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Kleerfect is the answer of a paper company to the demand for high grade color printing done by letterpress on uncoated paper without stunt makeready.

In both super and English-finish grades it is smooth, without glare, and easy on the eyes. In it is found the five-point correlation of the desirable qualities in printing: Strength, opacity, smooth and even surface, paper with absorption, and permanent uniform color.

For all practical purposes, it is stated in a booklet, both sides of these papers are practically the same. "The hills and valleys in the surfaces—indiscernible to the naked eye, yet noticeably affecting printed results—are done away with. A 'chinking in,' or filling up of the valleys, usually present in uncoated papers, is accomplished by a special process which also gives color permanency." The method is patented, and is stated to do away with the wire marks and the variance of printing qualities between the two sides of the sheet.

Readers of this department who are not already informed of this development will hasten to secure some of the demonstrations for their own benefit.

Perforator Needles Need Oiling

Can you tell me if there is any treatment for the needles of a perforator when the needles have a tendency to stick on the rebound?

Oil the surface of the needles with paraffin oil on a small rag. Perhaps the lifts of stock you perforate are too thick.

Poor Metal Prevents Perfect Composition and Causes Press Costs to Soar

JUDGING from the queries received by the Machine Composition and Pressroom departments of THE INLAND PRINTER, as well as other sources of information, there are many in the industry having trouble printing poor slug composition.

When boiled down to essential facts, it is almost invariably found that the trouble is due to carelessness in regard to metal, rather than to defects in typesetting machines, presses, or to inadequate or faulty makeready. Such avoidable things, furthermore, as broken letters, sunken letters, honeycombed slugs, varying thicknesses of slugs from top to bottom and from end to end, varying heights of single slugs, and on slugs from different machines come up for correction regularly.

The typesetting-machine makers say, of specimens of near-perfect work, "The job was produced with standard machines and average operators." The pressroom foremen say, "If that's the case, ordinary makeready ought to put the form in printing condition quickly. Yet, many forms which should take two hours of makeready will take twice that or more in this shop."

A common difficulty is bad letters, due to damaged mats. This is so easily detected and corrected that it is surprising to find it as common as it is. An unusual situation in one busy plant is the employment "because of connections" of an inefficient machinist to keep the equipment up.

Metal should be analyzed regularly. Experienced operators know that if metal is not kept up to formula, it will be impossible to set solid slugs with good faces.

Still another problem is met with in the smaller shops, where one or two operators are employed, and servicing their own machines. Ordinarily, small shops hire fast, clean operators, and expect them to know the machine well enough to take care of it. However, few such men have knowledge of "the back of the machine," since most of their time has been spent gaining speed.

An article in *The American Pressman* on the subject states that requests for friendly coöperation and a willingness to work together are the best angle for pressmen to take in overcoming this handicap to the production figures of their department. However, should this fail, the pressroom has nothing to lose by forcing the issue, calling for resets of all bad lines, and other adjustments necessary, even to having someone come down from the composing room to fix all the workups.

Idle press time and resetting for broken letters or other causes are of immediate interest to management. These are big leaks in many printing plants. Efforts to reduce the total time so lost increase the profit possibilities by an equal amount. At the same time, the betterment of the printed product will aid immeasureably in obtaining other business, an intangible which is frequently overlooked.

The foregoing considers merely the detection of inferior type or slugs. It is obvious that prevention of the causes will greatly lower costs. While correction is necessary, main emphasis should be placed on avoiding the need for it.

Where the shop has a machinist, it should be a regular part of his duties to check each machine carefully for worn or broken parts, and to have the metal analyzed. He should see that matrices and molds are cleaned regularly.

Where an operator is his own machinist, it is doubly important that he study the machine. His checkup must be made even more carefully, since he has no one to fall back on when anything goes wrong.

Often, the metal apparently will be all right, and the average operator will be unable to find anything wrong with the machine. Yet, production will fall short. It would be an advantage in such cases to give careful ear to the suggestions of representatives from the maker's factory, especially when such men advise replacing presumably unimportant parts.



A masterpiece of folding. Half the circle is on the inside cover, the other on the first inside page, yet the arc of the circle is as regular at top and bottom as on the sides. Hats off to H. J. Heinz Company, The Conde Nast Press, and, undoubtedly, the Dexter Folder Company

This Method Assures Economical Buying of Stock; Gives True Picture of Cost

By SAMUEL J. SHAFFER

E VERY purchasing executive realizes that, as long as the quoted price for any item of stock remains the same for various quantities, the most economical lot to buy is the smallest that will satisfy immediate needs, or "hand-to-mouth" purchasing. To counteract this, supply houses quote sliding-scale prices, with attractive discounts on larger lots.

A small lot under these circumstances means low inventory expense, while a large lot means low initial cost. Somewhere in between the large and small lots is the so-called "economic lot," defined as the *true* lowest-cost quantity to buy, when *all* elements of cost are considered.

In its full form, the theory is a complicated one to apply, and the formidable appearance of its mathematical principles has prevented its broad application. But these complicating factors are of a minor importance, and computations can be so simplified that anyone can readily compute the approximate economical lot to purchase under a given situation.

The savings to be derived from economic-lot purchasing are large, especially where sliding-scale prices so often tempt overbuying. To take a familiar case, the posted price for a standard grade of bristol is \$5.15 a hundred sheets for single hundreds, \$4.20 for 400, \$4.00 for 1,600, and \$3.80 for 6,400. A printer was using about 1,800 sheets a year, or 150 sheets a month, of this grade, and was ordering 1,600-sheet lots to take advantage of the \$4.00 price. On the face of the problem, the average purchasing agent would probably agree that he was ordering the most economical lot.

Every printer constantly strives to keep inventory at a minimum, realizing that the funds tied up in stock are idle. Not only is this true, but inventory must be housed and cared for. The "carrying charge" for inventories is made up of three main elements: The interest charge on the capital tied up; the cost of maintaining this inventory (a few of the expenses under this heading: Stockroom rent, light and heat, supervision, insurance, and taxes); depreciation of the stock through deterioration, spoilage, and chance of being used as substitute for cheaper stock.

The exact charges applicable to these three elements are open to lengthy discussion; but an average of the percentages computed by several cost accountants is: Interest, 8 per cent a year; storage, 10 per cent; depreciation, 6 per cent; a total of 24 per cent a year.

It should be emphasized that 24 per cent a year, or 2 per cent a month, represents the "carrying charge" applicable to average inventory, not to total purchases. The purchasing executive, however, is interested in one thing only: How much will it cost in carrying charges for the purchases that he makes?

The answer is: 1 per cent a month for the number of months' supply of stock that has been purchased. (For those interested in knowing just how the 2 per cent a month on average inventory is equivalent to 1 per cent a month on purchases, the explanation is that the average inventory during the life of any purchase, thus assuming uniform stock withdrawals, is equal to one half of the purchase.)

Now we are ready to go back to the purchase of bristol previously discussed. The facts are presented in tabular manner:

Number of sheets purchased	Initial cost a 100 sheets	Number of months' supply, at 150 a month	Carrying charge at 1 per cent a month	True cost a 100 sheets
100	\$5.15	.7	\$.04	\$5.19
400	4.20	2.7	.11	4.31
1,600	4.00	10.7	.43	4.43
6,400	3.80	42.7	1.62	5.42

From the results of the table, it is seen that the printer was actually paying \$4.43 a hundred sheets in 1,600-sheet lots, when he should have been buying in 400-sheet lots, paying only \$4.31 a hundred! And had he been unwise enough to buy lot of 6,400 sheets, it actually would have cost him \$5.42 a hundred.

To compare the true costs for various lots of stock, the steps in the method of computation are: Estimate the number of months each lot will last; add to quoted cost 1 per cent a month for each month that the stock will last; select the quantity with the lowest true cost.

Unusual Ink Catalog Incorporates Features of Great Value to Printers Using It

Destined to be one of the most soughtafter and useful books on the desks of printers, "Barta-Griffin Printing Inks" has much about it that will interest and appeal to printers and to users of printing. It was planned by Earle H. Bean, of The Barta Press, Cambridge, who redesigned the Barta-Griffin ink-can label. The new label features a semi-circle in the color of

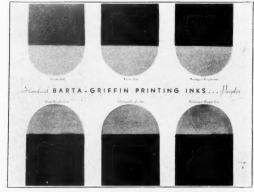
the ink contained in the can shown against a black background, giving high visibility on the ink shelf in the pressroom

The other printers who produced portions of the book are: T. O. Metcalf Company, Boston; Oxford Print, Boston; Davis Press, of Worcester; Commonwealth Press, Worcester; Dennison Manufacturing Company, of Framingham, Massachusetts; Perry-Bennett Company, Cambridge (cover).

The Barta-Griffin ink book contains 126 pages, 10½ by 7¾ inches. To get the result required, 195 press impressions

were necessary. Four pages went through the press twenty-seven times, twelve went through twenty-six times, two received eighteen impressions, two received thirteen impressions, four had nine impressions, eight had six, twenty had four, five had three, two had two, and the balance were printed in only one ink color.

In each case, ink was printed on a type of paper suitable for its use. No double rolling or tricks were used in producing this working handbook. The practical utility of the book should be readily apparent to every recipient. The bled color swatches make matching a simple matter.



Specimen page from new Barta-Griffin ink book. Semi-circles show halftone-screen printing of colors; squares show solids of the same colors, providing self-explanatory, helpful comparison

Sixty regular colors are shown, six to a page. Some are solid, others display result of both solids and halftone screens. These latter colors are recommended for halftone use, the book states. Three label colors are shown, both plain and overprinted with

varnish. Process colors are shown, printed on originals and electros, from highlight etching to solids, showing various tones that may be obtained with each ink. And a number of halftones and electros of them are included, showing results with various inks manufactured by the company. Also included is a Rockwell Kent woodcut to demonstrate book black.

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Dullprint colors for use on antique and non-glossy stock form another section, all showing the approximation of the effect of water-color ink which can be obtained. Bond inks and cover inks also are shown. The cover inks are shown on light and dark paper, alone and over white ink, demonstrating the various effects which can be achieved. Glassine inks form the final demonstration in the book, fifteen colors in large triangular sections, four such demonstrations being included on each page.

The back of the book includes a table showing the inks that are proof against water, alcohol, alkali, paste, heat, and hot paraffin, which are transparent, semi-transparent, opaque, and permanent. Another table gives ink coverage in thousands of square inches for black, various colors, and metallic inks.

The cover is gold-stamped and hot-embossed on heavy maroon stock, wear and stain resisting. Copies are being distributed to all customers of the Barta-Griffin Company, Worcester, Massachusetts, and are also to be made available to the other printers who will make use of them.

Builds Future Sales With Ads

In happier days it was sometimes my privilege to enumerate reasons why a company should advertise when oversold. I remember interviewing the president of a company that was six months behind in orders. (There were such days at one time!) He told me that he wouldn't think of dropping his insurance policy merely because he felt well now, and that he felt it was equally sensible to build up future sales by advertising, even though he could not deliver a single item of merchandise at the moment.—Printers' Ink Monthly.

Covers Please Morris Reiss

Your last few covers look to me very, very striking. The only criticism I have to offer on THE INLAND PRINTER is that it has lost weight—but then, let's look at such national magazines as Printer's Ink, Postage and the Mail Bag, The Saturday Evening Post—even my old pal Eddie Stuart's Typo Graphic. They say better times are nearing. Let's hope to see the good INLAND PRINTER come back to its fat "corporation" three to four picas thick, and laden with a world of information and technique.—Morris Reiss, president, Morris Reiss Printing Corporation, New York City.

Pencil Drawing Retains Original Art Tones in Highlight-Halftone Frontispiece

By HENRY LEWIS JOHNSON

PENCIL drawings, such as represented by this month's frontispiece, have fine arts qualities which make them especially suitable to the illustration of library, school, and historical subjects, both interior and exterior. Since all instruction in drawing begins with the use of the pencil, there is universal appreciation of fine crayon technique, but the use of pencil drawings for printed illustrations is not as general as it should be.

The purpose of the highlight frontispiece is not only to display the excellent craftsmanship of the illustrator, engraver, and printer, but also to emphasize the merits of the process.

Highlight halftones differ from regular halftones in the method of negative making. In the regular halftone, there is an all-over screen pattern, which may be made lighter in the highlights by reëtching and tooling. Irregular outlines must all be finished by routing or hand tooling.

It is obvious that the expense of tooling out highlights in a halftone engraving from a pencil drawing is prohibitive, as well as unsatisfactory in result. No finisher can follow exactly the unevenness and shading of pencil lines.

For making highlight halftones, there are several patented processes by which the highlights are freed from the screen pattern and the outlines are as in the originals. If you will examine the frontispiece print under a glass, you will see that the pencil strokes have their original irregularity. If these had been finished with a tool, there would be sharp edges. It should also be noted that the dots of the screen are not cut across as would be the case in hand finishing.

There is no question but what the finisher's skill is important in details and burnishing to produce good engravings, but the highlight negative is the solitary means of attaining faithful reproduction of the artist's technique.

Highlight halftones cost more than regular plates, but the printed results also have greatly enhanced value. In the instance of the series of drawings represented by the frontispiece, they were used not only as illustrations in a periodical, but also were printed separately in a portfolio folio form for sale at a substantial price.

There are highlight illustrations of city views and fine architectural subjects on sale for framing purposes, often at \$1.00 or more a print. Some publications have

increased artistic quality by their use of highlight frontispieces, or by such plates interspersed with photographic subjects. There are many opportunities for advertisers, publishers, and printers to enhance their illustrated work by more frequent use of highlight halftones.

This process is made still more desirable now that there are dull-coated papers upon which halftones can be printed satisfactorily. An ivory tone is especially pleasing, as in this month's exhibit.

The Beck Engraving Company, Philadelphia, with plants also in New York City and Chicago, has long been a leader in fine platemaking. Its volume of work in specialized lines such as this highlighthalftone engraving is full assurance of the right equipment and method of handling for desired results.

The Quinnipiack Press, Incorporated, New Haven, Connecticut, printer of the highlight subject, is quite representative of well merited advancement in this industry from individual enterprise to modern business organization. The establishment was founded forty-one years ago by Clarence H. Ryder, and it was later conducted as the Ryder Printing House until 1926, when Ryder resigned and The Quinnipiack Press was incorporated.

In 1928 the majority of the stock of the newly organized company was acquired by Henry W. Farnam, Junior, who had previously been treasurer. The founder's two sons, Harold M. Ryder and F. Lawrence Ryder, have been associated with the company continuously, the former as first vice-president and general manager, and the latter as secretary.

The company's business combines book, periodical, and commercial printing, with both linotype and monotype equipment. It has a complete bindery in its own building for all classes of pamphlet and catalog work as well as book binding. School and college annuals and school catalogs are a considerable part of its product, along with general commercial printing.

The spirit of craftsmanship betokened by the frontispiece evidences the progressiveness which is so characteristic of well established printing firms in the business centers of America. It should stimulate those obsessed by the price complex to develop the fine technique which commands a price over that of any conceivable minimum which may be set in any price determination schedule.

Loose-Leaf Book Offers Sound Guidance in Estimating and Production Work

TRIAL-AND-ERROR is an expensive teacher. Intelligent men get around the hazard by making use of the experiences of others, as related in constructive books and trade publications. Such a book, and one along altogether new lines, is "McKiernan System of Coördinated Estimating and Plant Control." It was compiled and edited by K. G. McKiernan, a principal of George F. McKiernan Printing Company, Chicago, who has been active in the industry for twenty-five years.

McKiernan's book is the effort of seventeen years, during which he has kept records of all his investigations into the time required for various printing-plant operations. The book is a compilation of these, covering different types of work in all the departments of the printing plant.

The author states, as do printers and estimaters who have examined the advance copies, that the book will not only assist printers in estimating, but in locating leaks in production, thereby stabilizing the profit ratio. It should enable a printer to better estimate actual time, based on efficiency, which an order should take, thus strengthening the sales approach on competitive business. Indeed, it seems it should be a most valuable aid, not only in production control, which today is coming into greatly increased application, but in justifying the costs when a prospect sings that old song, "You're out of line."

Of importance is the fact that the records are not derived from a wide source, so, average, but are the result of time studies of operations carried out by good men with good equipment. Careful study of its information should therefore aid a printer in modernizing his shop in respect to men, machines, and methods to best serve on the type of business he is capable of producing with greatest economy and profit to self and customers.

McKiernan's idea, all through the years spent in this volume's preparation, being to save the estimater's time in every way possible, simplification has been his guiding motive. So anyone, with a little practice on the various calculating charts, will find it easy to do all ordinary multiplication and division with them.

While there are numerous classifications (under heading "Presswork" alone there are more than 4,000), each one is clearly defined, enabling a competent estimater to find the one desired in the space of a few seconds reference to the book.

Here is an outline of contents: Composition: Square-inch-makeup composition-

estimating charts—covers hand set, monotype, linotype; Schedule 1 gives number of square inches from one to 100; Schedule 2, the lines an inch of depth, with the various methods of composition and the percentage on scale. Casting up typewritten copy, with calculating tables for 6-, 8-, and 10-point types are included, as well as for foundry type.

Presswork: Classifications are by grade, cheapest (A), fair (B), medium (C), good (D), and excellent (E). Kinds of paper and details of the runs accompany. Twenty-six kinds of forms and seventy-seven papers and envelopes are listed. A two-page chart provides quick classification of combinations of form and paper, with "X" designating anything impractical, like full color on eggshell. Running time variations on papers and cardboards are charted, including everything from tissue to sixteen-ply cardboard, with reasons for penalty (and higher charge) fully stated.

Silver, gold, copper, and pyroxilin inks, overprint varnishing are all checked against the five classifications, reasons being listed for the need to get more money for running these types of work. Slipsheeting is charted. Five pages are devoted to the bulking of every kind of paper and cardboard.

Twelve pages cover all types of forms, from simple type to all sorts of combinations. Still using the same five classifications, makeready and running time of the platen and cylinder presses is charted, covering runs of 500 to 100,000.

This section alone, the author believes, is enough to make the book invaluable to any establishment, regardless of size.

Seventeen pages are devoted to setting time and production of folding machines, from one to seven folds. Many diagrams are included. Sixteen pages give the hourly

A COPY SUGGESTION

Don't Slump

Among users of quality printing there have been quitters. The only one who should quit using quality printing is the one who is indifferent to the impression he wants to make, or who has nothing to sell.

The Marchbanks Press, New York City, is brutally frank in addressing its prospects thus production for quantities of 500 to 100,-000, at speeds of 250 to 18,400 an hour.

Ink estimating, spoilage for press and folder, calculation of paper for ream price on any given size and weight of sheet, diecutting, mounting, data on competition of special equipment, and considerable other matter are included.

Fourteen pages of digest of postal laws and mail rates are offered, with special emphasis on first-class and third-class mail, the two which are most commonly used for shipment of printed matter.

The "McKiernan System of Coördinated Estimating and Plant Control" comes in a 10¾ by 11½-inch loose-leaf binder, pages being 9 by 11 inches, with master index in white, sub-indexes being in colors. It is leased, including a monthly revision service. Price, and so on, may be had from The Inland Printer's book department.

Printers Profited on Vanity

The profit in vanity was best demonstrated by the "mug books" which were popular during the thirty years before the turn of the century, declares Oscar Lewis in an article in *The Colophon*, a book-collectors' quarterly published by The Pynson Printers, New York City. The "county histories" which flooded the country during that period are the "mug books" meant.

He describes the publishing technique. A crew of so-called historians would visit a county seat and spend a Saturday afternoon in the town's best barrooms. It was seldom difficult to persuade citizens to subscribe to a county history containing data on themselves. Typical price for a copy was \$25; including a photo in the book was \$35. Delivery was always made about the time farmers were moving their crops.

During the period, it was one of the largest and also most profitable phases of the American publishing business. Several large firms grossed \$1,000,000 a year and more. A great number of smaller concerns also had a nice "take." The country contained 3,000 counties at the time, Lewis says, and nearly all of them achieved the doubtful honor of having their histories embalmed in thick folios. Several were so distinguished three or four times.

Excessive competition, rather than growing sophistication of farmers, tradesmen, and local politicians, caused the industry to wane after the turn of the century, he adds. Too many were playing the game, and the ground was hunted over too frequently. Once in twenty years is found to be the limit for successful promotion.

The business did not die out, however. Such books are still being published, with the concerns merely waiting for prosperous times to put on the pressure in the old way.

Jhe Month's News

Brief mentions of men and events associated with the printing industry are published here. Items should reach us by the tenth of the month

U.T.A. Asks October Budget Okay

The United Typothetae of America requested the approval of its budget for the month of October, and the N.R.A. notice of such request, issued late in September, stated that objections would have to be received by October 1. The basis requested is the same as that for one month in the budget approved August 10.

The amendment to the code approving collection of contribution from all in the industry was signed by General Johnson on August 10 also. However, copies were not made public, and a request went unanswered until the end of the month. The amendment states that only those paying the contributions may use the N.R.A. emblems, and permits code authorities to sue for collection, except where a plant is "duly exempt from contributions."

Budget of Divisions A-2-A-5 was approved prior to signing of the amendment making such collections from all plants permissible. It is not believed this will affect the status of the budget.

Approval was also given to the appendices to the code for National Product Group C-3, Securities and Bank Note Engraving and Printing. The items include hours and wage regulations, and the plan of setting up the code authority.

Chicago Waves Code "Big Stick"

A bulletin issued over the signature of S. F. Beatty, code director for Zone 17, Division A-1, advises all the paper houses to "admonish their salesmen to refer all questions regarding the graphic arts code" to his office. He states that instances of such unauthorized advice-giving will be referred to the code authority for the paper industry or to N.R.A. for action.

Another bulletin, direct to printers, received Page 1 publicity in the Chicago *Tribune*. In the bulletin, printers were advised that "trying their cases in the newspapers" would result in alleged violations of the code being turned over to the N.R.A. immediately for court action. The bulletin referred to such printers as being "publicity seekers." It was sent to all plants.

The bulletin grew out of the publicity given the opposition of T. J. Cullen, United States Printing Company, to the price list of the law-printers' group. The Cullen case was turned over to the N.R.A. for action. He was asked for a written report which, coupled with an N.R.A. investigator's report, went to Washington the first week in September. Up to the end of September, he had heard nothing further.

Printer Charges Code Is Invalid

A case now before the courts in the District of Columbia has resulted from an injunction asked by N.R.A. to prevent violation of minimum wage, maximum hour, and the other labor regulations of the graphic arts code by the W. F. Roberts Company, Incorporated. The printing firm's defense was that the code never actually was in effect, since the President's signature was never placed on the authorizing order, but only on an accompanying comment. The case hinges

on whether the court decides the President's comments actually are a part of the order which authorizes the code or not. Donald Richberg, N.R.A. legal chief, declares he has no doubt the court will declare the code in effect.

Stephen Henry Horgan Weds

Stephen Henry Horgan, noted inventor and writer, has married for the second time at the age of eighty. His bride was Miss Delia Van



MR. AND MRS. STEPHEN HENRY HORGAN

Houten, a friend for sixty years. The ceremony was held at Nyack, New York, the home of the bride. They will make their home in Orange, New Jersey. Horgan, whose first wife died fourteen years ago, has a son, two daughters, sixteen grandchildren, and one great-grandchild.

Horgan is known to the printing industry for his two books, "Horgan's Halftone and Photomechanical Methods," and "Photoengraving Primer," and as the editor of *Photomechanical Methods* in THE INLAND PRINTER from 1895 to 1932, a period of thirty-seven years. He has written considerable material since for readers of THE INLAND PRINTER and has reviewed books on photoengraving.

He invented the photolithographic process in 1877; the first successful method of printing halftones from stereotypes on a web-perfecting press; made the first successful newspaper half-tone (New York Daily Graphic) in 1880; sent first colored picture over telegraph wire from Chicago to New York City in 1924. He holds five patents for stereotyping improvements.

Starting as a cylinder pressman in 1870, he shifted to the photomechanical end of the industry in 1874, becoming the world's foremost authority in his field. For the next thirty years he had charge of various large newspaper art and photoengraving departments.

Medals and tokens of esteem have come to him from all parts of the world in appreciation of his work. Among them is the medal presented to him in London in 1930 in commemoration of the fiftieth anniversary of the making of the first newspaper halftone.

Engineers Have Broad Program

An intensive two days is promised printing engineers attending the convention of the American Society of Mechanical Engineers, printing division, in Philadelphia on October 8 and 9.

On Monday morning, delegates will be taken on a tour of the Curtis Publishing Company plant. Walter D. Fuller, first vice-president of the company, will preside at the opening luncheon which follows.

Edward Epstean, past president of the Photoengravers' Board of Trade of New York, will start the convention talks off. He will be followed by Harry A. Groesbeck, art director of Country Life-American Homes Corporation, talking on "The Photomechanics of Color Photography."

The afternoon session will be opened by John Clyde Oswald, chairman of the printing industries division, A. S. M. E. A. L. Freedlander, vice-president, Dayton Rubber Manufacturing Company, will give a talk on "Synthetic Resins as a Process Roller Material." Ralph Schwarz and J. Homer Winkler, Ace Electrotype Company, will follow with a talk on "Rubber Plates for Letterpress Printing." W. J. Ruscoe, The B. F. Goodrich Company, then will make some "Observations on the Technology of Rubber Plate Manufacture."

The dinner speaker is Russell Duane, greatgreat-great-grandson of Benjamin Franklin, who will give an interesting talk on "Franklin, the Printing Engineer."

V. Winfield Challenger, director of printing, N. W. Ayer & Son, Incorporated, and also secretary of the Philadelphia Club of Printing House Craftsmen, will preside at the evening session. Burt D. Stevens, vice-president, Miehle Printing Press and Manufacturing Company, will speak on "Recent Developments in Offset Printing." He will be followed by W. C. Huebner, The Huebner Laboratories, on a "Photomechanical Reproduction of Offset Plates."

Tuesday morning, the first speaker will be Sol Hess, assistant art director, Lanston Monotype Machine Company, "From Design to Type—Processes in the Manufacture of Monotype Matrices." Following his talk, an inspection trip through the Lanston plant will be made.

The afternoon session will be held at the Franklin Institute. Maurice N. Weyl, president, Edward Stern Company, will talk on "A Comparison of the Reproductive Qualities of Aquatone and Other Printing Processes." G. A. Fries, the superintendent of the artgravure department, New York News, follows with "New Developments in Color Rotagravure Printing." "The Printing of Metal Paper" is the topic of R. E. Hunt, Raynolds Metals Company. The remainder of the session will be devoted to a discussion of the Printing Research Institute and to visits to exhibits of the Franklin Institute. The Institute has sent out an announcement on handmade paper on its displays.

Unions Find Printers Live Longer

Highlights of the International Typographical Union convention held in Chicago during September included the defeat of radical plans, the belief that N.R.A. has failed in "its primary purpose of creating employment," a demand for Federal investigation of newspaper mergers, and the statement that modern equipment and working conditions have lengthened the lives of the journeymen twenty-one years.

The union delegates declared that exceptions to the forty-hour-week provisions of the code, permitting "fifty and sixty hours," have defeated the purpose of the code. The convention went on record as demanding a shorter workweek. The printers asked an investigation of communication systems and the news-gathering agencies, with a view of making them public utilities, with their services available to all, thus increasing the number of newspapers, and thus assure the employment of additional journeymen.

Woodruff Randolph, secretary of the union, stated that the invention of the linotype brought the printer out of damp basements into well-lighted workrooms, which, together with other machinery which followed, has raised the average death age of printers from forty-one years

to sixty-two years.

Store Ad Shows Goods in Color

A double-page spread in the comic section of the Brooklyn Daily Eagle for August 26 is claimed to be the first time a department store showed actual merchandise in colors in a regular section metropolitan newspaper. Abraham & Strauss, in telling of its innovation, states that the department stores heretofore have been unable to use color for goods because they operate on a close deadline and newspapers have asked three weeks in advance on color pages.

In this instance, careful merchandising, and a reduction in release date by the newspaper, made the stunt possible. Stripes and plaids were shown, as well as plain tints. The spread was printed from line copy, background being pro-

vided by ben-day screens.

Layout was modern, with considerable white space between items. A novelty was the interpretation of feet and arms as pieces of wood, an amusing touch in spirit with the comic section in which the advertisement appeared.

The Chicago Tribune has been running department-store dress advertisements in color on the back page of its first news section on Sundays for some weeks. Only a few large illustrations are used, with simple colors.

Two Large Plants Are Merged

Two large printing companies in New York City, both headed by J. Radford English, have been merged into one. The former DeVinne-Hallenbeck Company and the Martin B. Brown Printing and Binding Company have been combined as the DeVinne-Brown Corporation. All services will be continued, although duplicate, unneeded equipment is to be sold. The new merger keeps alive the name of The DeVinne Press, founded by Theodore Low DeVinne.

Calls Periodical Code Ineffective

Declaring that only 1,900 of the 3,300 publications under the Periodical Publishers Institute have filed the information requested by it for code enforcement, C. A. Musselman, president, the Chilton Company, Philadelphia, told the Dotted Line Club in Chicago that the code is ineffective. He likened the problem to that of prohibition, which he called a fiasco.

Stating that moral standards in business might be raised through belief in N.R.A., he declared there are not sufficient enforcement agencies to scrutinize the activities of all subject to the code. While better publications have all sent in the requested data, he went on, it must be recognized that this has not bettered their condition, and it will still be necessary to continue their efforts on standard economic lines.

Walter Williams Resigns; Is III

Dr. Walter Williams, honored by the National Editorial Association at its convention earlier this year, has resigned as president of the Uni-



DR. WALTER WILLIAMS

versity of Missouri because of ill health. He has urged the election of a younger man to that position. As soon as his health permits, he will resume his duties as dean of the school of journalism, a position he has held since its founding in 1908.

Daily Issues 128-Page Edition

Believed by the publisher to be the largest daily newspaper ever to be published in Ohio, the Niles Times got out an edition of 128 pages on September 10 to mark the city's centennial. Considerable historical matter on the city and surrounding region was included. An amusing note was the streamer headline on Page 1 in a condensed and curlicued type reminiscent of the last century. The edition carried 89 pages of advertising, or 62 per cent of its total space. The Times is published and edited by James L. Wick; Milton I. Wick is advertising manager.

Code Cost Deductible From Tax

Investigations conducted by the various newspaper associations have caused them to advise members that sums paid for code expenses may be deducted in making out Federal income-tax returns as necessary expenses of the business. It is pointed out that no official ruling on the subject can be obtained from the Bureau of Internal Revenue, but that tax experts and others qualified to speak take this stand.

Irving S. Draper Is Dead

Irving S. Draper, a well known Chicago representative of the Lanston Monotype Machine Company, died August 28. Funeral rites were private, with burial at Brazil, Indiana.

Ad Typographers to Meet Here

Timed so their conventions will end as the United Typothetae of America sessions start, the Advertising Typographers of America and the Employing Printers' Association will both meet in Chicago, the former on October 15 and 16, the latter on October 14 and 15.

The largest gathering of advertising typographers yet held is anticipated. A broad program is being arranged, as well as entertainment features. A meeting of the national code authority of the industry is to take place at the same time.

The Employing Printers' Association will meet as "a committee of the whole" to discuss problems "unprecedented in history." It will be an executive session, open to executives of all member plants. The recent N.R.A. and other rulings in industrial-relations cases will come up for discussion at the convention.

Plant 97 Years Old Modernizes

Now ninety-seven years old, the Burr Printing House, Incorporated, is moving to a slightly smaller location in New York City. The new space will afford a more modern plant, which is to be completely modernized as to equipment. One of the items concerned in the moving is 13,000 cases of book plates, some of them sixty years old.

The earlier owners of the company included the father of the late William Green, one-time president of the United Typothetae of America, and the inventor of the Gray typesetting machine, later known as the Burr and the Empire.

The plant uses a teletypesetter device, among other modern equipment. The management also stresses the fact that the new location means a saving in overhead, which, together with benefits accruing from modern equipment, places it in a strong competitive position.

Chicago Adopts Price Reporting

The price-reporting plan used in Cincinnati (THE INLAND PRINTER for July and September, 1934) has been adopted for Zone 17 by the Chicago Graphic Arts Federation. Two groups are already making use of the service. The Chicago plan goes further than that used in Cincinnati, since all quotations are analyzed and results will be reported to the participating printers.

As in Cincinnati, reports of bids made by printers are identified only by key numbers, and bids are reported only after submission to prospects. Definite benefits from the plan have already been registered. It applies only on orders

of \$500 or over.

A third group to operate under the plan is now being formed. The basis of participation is strictly voluntary.

Craftsmen See Four-Color Press

The September meeting of the Milwaukee-Racine Club of Printing House Craftsmen was held at the Racine Country Club, after which the group journeyed to the plant of the Western Printing and Lithographing Company, Racine, for a working demonstration of the new Harris four-color offset press recently installed. Harry A. Porter, vice-president of Harris-Seybold-Potter Company, and William Guy Martin, Chicago manager, conducted the demonstration and answered questions regarding the press for an hour afterward.

Elmer G. Voigt, vice-president of Western, was host to the 165 attending. A six-color order was running through the new press during the demonstration. Five other Harris presses were

also in operation.

McGraw-Phillips Ads Win Prize

The series of mailing pieces being issued by McGraw-Phillips, Incorporated, New York City, has been awarded first prize in the associate member division of National Industrial Advertisers Association convention display. The series features a brilliant series of illustrations of various operations in the printing plant.

It is this same series of illustrations, used by the courtesy of McGraw-Phillips, Incorporated, which is now attracting outstanding interest as cover designs for THE INLAND PRINTER.

Edmund G. Gress Is Dead

Edmund G. Gress died in Floral Park, New York, on September 30. Noted during the last thirty years for his interest in typography, he was the author of a number of books on the subject. In addition, he taught in a New York City school. Operating a typographic-planning service for the last four years, he had been an editor, publisher, and composing-room executive.

Buyer Discourages Private Plants

C. L. Lothrop, The Lothrop Press, Springfield, Massachusetts, sends in a clipping from the *New England Purchaser*, which he rightfully suggests can be used quite profitably in the advertising of every printer. It reads as follows:

Every company does a certain amount of its own printing, even though it be only on a mimeograph machine. Should a buyer show any interest in printing equipment, he is soon furnished with plenty of reasons why he should set up a little printshop in the plant.

We have known cases where companies have organized a printing department, and later on found to their financial sorrow that some important considerations had been left out of the picture which led to the printshop venture. "Look before you leap" is still good advice.

A. I. G. A. Opens New Office

Executive offices of the American Institute of Graphic Arts recently were established in the Grand Central Palace Building, 480 Lexington Avenue, New York City. Combined with the regular work of the Institute is that of its new division of education, established last spring to take over the work of the United Typothetae of America department of education, which that organization had to drop in accepting the obligations of an N.R.A. national code authority.

The plans of the Institute for education in the future contemplate a broadened program, more inclusive of all needs of graphic arts education.

Fred J. Hartman and Harry Hillman, former U. T. A. executives, are carrying on the work. The support of all associations and groups in the graphic arts is being urged by the Institute on behalf of the educational work.

Giegengack Dinner Draws Near

The New York Club of Printing House Craftsmen report that reservations for the dinner honoring its past president, Public Printer A. E. Giegengack, are pouring in. The affair is to be held in the grand ballroom of the Waldorf-Astoria Hotel on October 26. A number of the printing organizations are coöperating with the craftsmen in arranging the dinner.

Reservations are being received from the cities outside New York City area, the committee states. Headquarters have been established in the Waldorf for tickets and other information.

Honor Goudy; Produces 92 Faces

Celebrating the creation of his ninety-second type face, Frederic W. Goudy was the guest of honor at an exhibition held by the National Arts Club in New York City on September 18. The exhibition included a complete display of Goudiana as well as a number of rare books, and was open for the remainder of the week. Lessing J. Rosenwald, president, Sears, Roebuck and Company, loaned some of his rare volumes for the club's display in Goudy's honor.

The reception committee included a number of persons prominent in the graphic arts and in advertising, including Harry L. Gage, Paul A. Bennett, John Clyde Oswald, George Macy, and Grover Whalen.

Eleventh Zone Opposes Hours Cut

The convention of the Eleventh Zone Federation, Division A-1, was held in St. Paul on September 10. Extension of the Price Determination Schedule and a recommendation of adoption of the Franklin Printing Catalog as a price schedule were included in resolutions passed. Another opposed further reductions in working hours, holding that present hours had already increased costs to an extent that business is driven away.

Cornell Publications Win

Publications and press releases of the New York State College of Agriculture, Cornell University, Ithaca, New York, won thirteen places in sixteen classes at the annual meeting of the Association of Agricultural College Editors, held at Minnesota State College of Agriculture, St. Paul. Six first places were included.

* NEW EQUIPMENT FOR THE PRINTER'S PLANT

MIEHLE is introducing its horizontal twocolor in tandem press after two years of hard testing under actual operating conditions in the various commercial pressrooms. The press takes a 22 by 28-inch sheet, and offers speeds from 2,000 to 3,600 sheets an hour, each printed in two colors.

Quick facts about the new press, as Miehle expresses it, are: the same speed as the one-color Miehle horizontal, 20 per cent faster than the standard two-revolution, two-color presses is claimed; little space (21½ by 9 feet open) is required; low operating cost claimed on a growing class of two-color work. The press handles short runs economically, the maker says, adding that two men, working individually, can make it ready as quickly as one can a single.

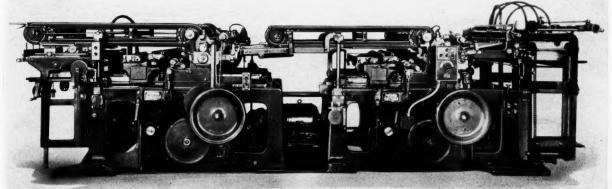
Other specifications are: Type bed is 25½ by 29 inches; inside chase dimensions, 21¼ by 26¾ inches; type locked in chase, 19¾ by 26 inches; maximum patent-base form, 19¾ by 27 inches. It will take sheets from 8½ by 11 inches to 22 by 28 inches. One form roller is 2¾ inches in diameter, the other is 2¼. One rider is 2¾, five are 2¼ inches.

Air-controlled feed, with a positive gripper action, is stated to hold the sheet in accurate alignment all the way and gives hairline register on both cylinders. Feed is positive, with a transfer mechanism operating on positive suction. The new forwarding device eliminates the old transfer cylinder.

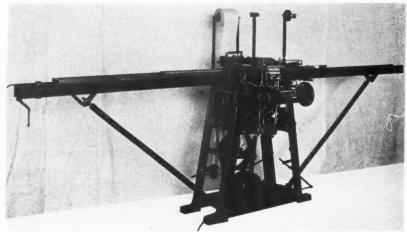
The press is said to be unusually smooth running; reciprocating action of the beds is in the opposite directions, effecting a counterbalance. Overhead eccentric pulls the cylinder down on the impression, giving the greatest impressional strength of any press of its size, the maker says.

Dexter feeder is equipped with two boards, each holding 8,000 sheets of average stock. A quick change is featured. Three-point suspension of the frames keeps the press in constant and accurate alignment.

Every portion of the machine is easily accessible; which assures quick makeready, washups, changing of forms, and so on. Fully adequate ink distribution and quickly adjustable fountain keys are incorporated. A single 7½-horsepower motor operates both units, assuring synchronization at all times. Either unit may be operated singly for makeready. Feeder and delivery tables swing out of the way, chain extension deliveries lift, making cylinders and forms easy to get at.



Side view of the new Miehle two-color horizontal in tandem, which is described in an adjoining column. The press is claimed to operate at the same speed as a one-color horizontal, and to give perfect register. A feature is makeready of both colors by two men in the time one could makeready color



New roll-feed platen press which the maker states is capable of speeds up to 15,000 impressions an hour. Three types of delivery are possible: rerolling, perforating and rerolling, and jogger delivery

Folder showing and describing features of the press and other information may be obtained by writing Miehle Printing Press and Manufacturing Company, care of THE INLAND PRINTER.

SINGLE-QUAD base for mounting patent-base electros is offered by M & L in units thirty-six points square. Two kinds are available, with the center holes bored for Printing Machinery Com-

Showing Quadhole base units, locked up

pany's Sterling hooks, and holes which are six points smaller in diameter for Blatchford hooks. The new units are known as "Quadhole Base."

The units are made of extra-hard foundry metal. They are really the old, familiar "toggle base," cut in units of thirty-six points square with a hole in the center adapted to a toggle hook. Weight is greatly reduced. An area of the base one foot square for use with Sterling hooks weighs a pound. The Blatchford-hook base comes eight inches square to the pound.

The units lock squarely with type, whether single letters or machine slugs. Because of the small size of the units, it is possible to lock the patent-base electros in the same form with type with ordinary margins.

The maker states that the "Quadhole Base" is made to micrometer precision; it is comparable to the alloy bases in strength; will not warp or grow. It is suggested that the low cost makes it unnecessary for users to wash up the units after use. The plan proposed is to use the units until too dirty, then turn them in for credit on a new supply from the foundry.

Full information on "Quadhole Base," both Type S and B, as well as toggle hooks, may be obtained from M & L Type Foundry, direct or in care of THE INLAND PRINTER.

A NEW ROLL-FEED platen press is on the market. The maker states it is capable of 15,000 or more impressions an hour, depending upon the type of work. The platen is actuated by eccentric, and the ink-distributing rollers are rotary, the maker says, with no direct reciprocating parts in the press.

Roll fed, the machine offers three types of delivery: rerolling; perforating and rerolling; cutting to size with jogger delivery. Type carrier is either movable or stationary. The press prints direct from type or slugs and is entirely automatic in operation.

Several models may be built, to suit various requirements, such as gummed tape, labels (in rolls or cut to size), railroad and theater tickets, mail-pouch labels, and so on. Full information may be obtained from the Machine Manufacturing and Engineering Company, in care of THE INLAND PRINTER.

A USEFUL HANDBOOK in any composing room is "Useful Matrix Information," it has seventy-two pages explaining the function of the teeth combinations on matrices, showing several combination charts, and telling how to safeguard matrix teeth. It is published by Mergenthaler Linotype Company.

Linotype Company.

It also compares differences in old-style, modern, and modernized figures, discusses universal and newspaper leaders, and the point system. A

long list of the face-identification numbers and names is included, as well as twenty-four practical font schemes.

Other topics covered include advertising figures, foreign-language faces, emblems, matrix, slide, slide blocks, and so on. Copies of this book are available gratis from linotype agencies.

Another addition to the Vogue type family announced by Intertype Corporation is Vogue Bold Condensed, also known as Vogue Headletter. Three sizes, 30-, 36-, and 42-point, are

VOGUE HEADLETTER

available in caps, with the lower case to follow. Nine complete series make up the Vogue family, including Lining Vogue in the small sizes, small caps in all sizes, center-aligning dots and squares, and a complete assortment of ligatures.

Vogue Extra Bold is now cut in the sixtypoint size for use with the intertype composingstick attachment. Specimen sheets and descriptive folders may be obtained from the Intertype Corporation, or in care of THE INLAND PRINTER.

THE SAME typefoundry which brought out Trafton Script is now offering Corvinus, called a modern classic. The maker states that it is reminiscent of Bodoni, yet contemporary in its spirit and appearance.

Semi-condensed, it is regarded as an ideal advertising letter, the maker further saying, "It is clean cut, easy to read, and of the attention-

THE BAUER TYPE that undoubtedly has A NEW TYPE FACE upon which we justify THIS CORVINUS creation embodies

arresting charm and personality." Three weights of this foundry face are stocked, Light, Light Italic, and Medium, specimen lines of which are shown here in the order named.

Specimen sheets and full information may be obtained from the Bauer Type Foundry, Incorporated, in care of THE INLAND PRINTER.

The Inland Printer Is Proud

We seek additional salesmen. The only requirements are integrity, enthusiasm, and a willingness to work. (Floaters, please save your stamp.) Full particulars by addressing Mr. John Clayton, Subscription Manager, The Inland Printer, 205 West Wacker Drive. Chicago.

of its subscription representatives. They are welcomed wherever they go. And they MAKE MONEY

TRADE LINOTYPE MARKS

SIZE

The Complete Linotype System produces the largest face commonly used in the composing-room . . . 144 point.

RANGE

The Complete Linotype System gives you a full range of sizes from 144 point clear down to 5 point.



Linotype Memphis Family

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

C

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Middlelon Printing Company Distinctive Printing

August 27, 1984.

Mr. J. L. Frasier, Editor The Inland Printer, Chicago, Illinois,

Dear Mr. Frazier:

Wany times have we had the thought that would write to you and express our appreciation as well as gratitude for the help that The Inland Frinter has been to us in our business.

We just wanted to let you know that you are welcome to our \$4.00 each year, for we realise that it is a profitable and estimating investment,

Sincerely yours,

MIDDLETON PRINTING COMPANY
Amont. Amiddleton
Nont. Middleton.

Does Practically All His Buying From Ads In

The Inland Printer

It is an old, old story to friends like Middleton that The Inland Printer is a full-time partner, giving real service, and on the payroll for only four dollars a year! That is why other printers, like Middleton, buy most or all of their equipment and supplies from advertisers in The Inland Printer.—The Inland Printer carries the ads of leading manufacturers regularly, a service of prime value in itself to printers. Rates on request.

THE INLAND PRINTER

205 WEST WACKER DRIVE, CHICAGO, ILLINOIS

The Inland Printer

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 W. WACKER DRIVE, CHICAGO, ILLINOIS

Volume 94

October, 1934

Number 1

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

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Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C., England.

England.

England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W. PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France. JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESENS KIOSKKOMPANI, Postboks 125, Oslo, Norway.

MAXWELL ABRAMS, 10 Fichardt Street, Bloemfontein, O.F.S., South Africa.

EENJAMIN N. FRYER, c/o Newspaper News, Lissar House, Wyn-

BENJAMIN NJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. The INLAND PRINTER reserves the right to reject any advertisement for cause.



Goes Holiday Line for 1934 will soon be ready

Already, many organizations are planning their fall and Holiday Advertising Campaigns. You can help your customers create successful campaigns by furnishing attractive type layouts on unusual and interesting backgrounds, such as Goes Holiday Letterheads and Letter Folders. Goes HOLIDAY LETTERHEADS....so

mens, copy suggestions and selling helps. Goes

LITHOGRAPHING COMPANY 65 West 61st St., Chicago • 47 H Warren St., New York

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer Free to classified advertisers.

ADVERTISING-HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 950-C, Chicago, Ill.

FOR SALE

TO CLOSE AN ESTATE—Fully equipped platen press print shop, going business, profitably operated by deceased owner for over twenty years; price \$3.500: located in Spokane. For details write SPOKANE & EAST-ERN TRUST COMPANY, Executor, Spokane, Washington.

FOR SALE.—Six complete fonts of Mergenthaler Metroblack and Metro-lite, slightly used; includes 8 point, 10 point, 12 point, 14 point, and 18 point. For information address Purchasing Department, CHICAGO TRIBUNE, Chicago, Illinois.

BOOKBINDERS' MACHINERY—New model National book sewing ma-chines: also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Ill.

FOR SALE—One Model C Intertype, one Model C 42-em Intertype, one Model 25 Linotype, one Model 26 Linotype; all in perfect condition; can be seen in operation. For details and prices write 0 787.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoen-graving, electrotyping, and stereotyping; many great bargains, MILES MACHINERY CO., 478-B West Broadway, New York City.

FOR SALE-40" Sheridan "New Model" paper cutter. O 716

HELP WANTED

YOU CAN SELL! (Don't let anybody tell you you can't.) With a product of merit and a broad and fertile field in which to work, YOU can make money—others are doing it. Full particulars by writing S.M., The Inland Printer, 205 West Wacker Drive, Chicago.

SITUATIONS WANTED

Composing Room

FIRST-CLASS COMPOSITOR (working foreman), familiar with all classes of work, layout, makeup, (lino and mono), speedy, accurate, quality production, desires connection with quality printing house; samples of work available. For particulars address E. TAUSCHER, 625 S. 13th Street, Quincy, Ill.

LINOTYPE-INTERTYPE OPERATOR, experienced on all kinds of work; fast and accurate; married; age 32; will go anywhere; further information and references; union or open. O 786

COMPOSING ROOM FOREMAN; steady, reliable executive; exceptionally experienced on publication and catalogs; handle large volume of work and get production; moderate salary. O 711

SITUATION WANTED—Young graduate all-around printer wants connection anywhere giving opportunity for further training and experience. O 789

PRINTER, linotype-monotype operator; young man with some college education; capable of managing plant; references. O 713

PRINT SHOP EXECUTIVE—Accountant and industrial engineer, with managerial ability, now employed, desires change: have taken time and motion studies on all operations of printing and pen ruling; have been in charge of installing cost, wage incentive and production control systems in various plants; estimating and pricing experience; can submit samples of my work; have handled superintendents, foremen, and many male and female factory workers; inquiries held confidential. O 788

RATED ABOVE the average and a man of action, a desirable old-time composing room foreman is available as general shop executive or foreman; can handle shop routine from the case to estimating, customer contact, stock, etc.; can mix where mixing gets results; get big volume of work through plant at a profit; now employed; go anywhere. O 714

AM ABOUT TO LOSE my shop and wonder if somebody, somewhere, can use my executive ability. O 791

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins

for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent **DOUBLE GRIP GAUGES**



VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

Managers & Supts.

PRODUCTION EXECUTIVE desires position as superintendent, assistant or general foreman; 26 years' practical experience; highest references.

Pressroom

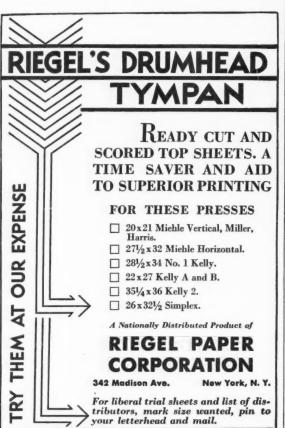
PRESSMAN, age 36, German, single, now in charge of middle-sized pressroom in the East; long experience on all platens, cylinders, automatics, color and halftone work; a real pressman; wants position on West Coast; fast, steady, reliable and sober. O 777

PRESSMAN-STEREOTYPER wants a job; thoroughly capable in both branches; best of recommendations as to ability, sobriety, etc.; on one job 24 years. Wire or address E. T. SMITH, care St. Louis Law Printing Company, St. Louis, Mo.

PRESSROOM SUPERINTENDENT desires change: 22 years' experience on fine black and color printing of every description; will consider similar or managerial position; negotiations confidential, O 706

CYLINDER PRESSMAN, thoroughly experienced on halftone and color work, wants to make change; am working in charge of medium press-room; references; go anywhere Central States. O 781

SITUATION WANTED—Pressman wants a job on cylinder; can run Dexter feeders, Kelly or Miehle vertical; prefer in the South. O 790





FOR EVERY DAY EFFICIENT ECONOMICAL NUMBERING



The Wew GENERAL PURPOSE TYPOGRAPH

Try this new numbering machine! It will surprise you—not in its watchlike perfection because you expect and will always find that in Force products—but rather in the fact that such a complete, every-day mechanism can be manufactured so well that it's practically perfect and yet distributed so cheaply that it costs no more than the inferior types. The "General Purpose" incorporates all the time-proven features of its more expensive brother, the "Super-Force" plus a few new ones of its own. Ask your dealer about this latest FORCE triumph!

Available

In Fivewheel model: 0 to 1 Six wheel model: 0 99999. Case measurements: 1.5277 inches or 110 points long and 375 or 120 points long and inches or 63 points 875 inches or 63 points 875 inches or 63 points 875 inches or 63 points

Also furnished for greater or lesser capacities and to number forward or back-ward. Can be provided with skipping wheels, spe-cial slides or prefixes. Fitted with affixes at slight additional cost.

ROMAN

Nº 123456

GOTHIC Nº 123456

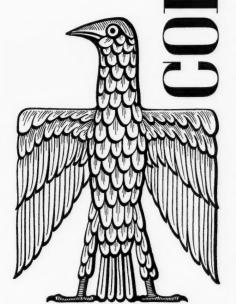
Facsimile Impression **Facsimile Impression**

Manufactured by "SUPER-FORG the Makers of

WM. A. FORCE & CO., INC.

5 Worth Street, New York 180 No. Wacker Drive, Chicago Wm. M. Partridge, Pacific Coast Agent, 682 Mission Street, San Francisco 105 Worth Street, New York

A NEW BAUER DESIGN



In modes typographic, as in modes feminine, the one constant factor is - CHANGE. The arbiters of women's fashions proclaim the "slim as a whistle" silhouette as the mode for the coming season. Q Corvinus, the latest addition to the Bauer family of smartly styled typefaces, is endowed with this same graceful quality. Designed by the celebrated Hungarian artist, Imre Reiner, Corvinus is as slender, and elegant, as the smartest of the new Parisian gowns. Q Now that business is emerging from the sackcloth and ashes period, it is fitting that advertising messages should go forth dressed in new typographic raiment. Corvinus arrives in the nick of time to fill this need for "something different". It is a flexible, usable type which blends well with a wide variety of types new and old. Q Corvinus is available in three handsome series, in carefully graduated weights.

THE BAUER TYPE FOUNDRY INC

235 EAST FORTY-FIFTH STREET · NEW YORK

A NEW BAUER DESIGN

Buyer's Guide

List your products in the Buyers' Guide at economical rates. This page offers good visibility at low cost for smaller advertisers and the extra lines of larger graphic-arts manufacturers

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of Success" and "Bookkeeping for Printers."

Bronzing Machines

THE "BARMA" high-speed flat bronzer operates with any press. KILBY P. SMITH, 530 Atlantic Ave., Boston, Mass.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pade

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio, Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known, Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 226 W. Columbia Ave., Philadelphia, Pa.

Composing Room Equipment For Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towarda, Pa.

Composing-Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-founders.

Electric Motors

CLINE ELECTRIC MFG, CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Drive, Room 600, Chicago, Ill.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cleero, Chicago, Ill.; Eastern Office, Chrysler Building, New York, Send for catalog.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron: $5\,\%$ by $9\,\%$ inches; 12 for \$1.25 postpaid, THE INLAND PRINTER COMPANY, Chicago,

Engraved Christmas Cards

MADE especially for the PRINTER. Series A—4 assorted, \$2.50 per 100; Series B—4 assorted, \$5.00 per 100; ORDER 100 A and B for \$7.00. Envelopes and delivery included. Your money back if not satisfactory 10 days from date we ship. They are all engraved cards with standard gauge. A complete set of samples—30 PERSONAL CARDS for \$1.00. or complete set of 25 BUSINESS GREETING CARDS \$1.00. Order a set of each right now, KING ENGRAVING COMPANY, 243 South 4th Street, Philadelphia, Pennsylvania.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Lithographers

MICHAELSON LITHOGRAPH CO.. INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers,

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays," A. M. COLLINS MFG, CO., 226 W. Columbia Ave., Philadelphia, Pa.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Printers' Machinery

EVERYTHING FOR THE PRINTER—Complete line of new and rebuilt machinery and equipment, Tell us your requirements. CHICAGO PRINTERS MACHINERY WORKS, 609 W. Lake St., Chicago, Ill.

Printers' Supplies

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-founders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS SALES CORPORATION.—See Type-

Saw Trimmers

CASTING BOXES, saws, saw trimmers, routers, rebuilt, Guaranteed, All makes. WE SAVE YOU MONEY, JOHNSON ROLLER RACK CO., Dept. C, Kalamazoo, Michigan.

Sheet Heaters and Neutralizers

SAFETY GAS and electric sheet heaters, neutralizers, humidizers, UTIL-ITY HEATER CO., 239 Center Street, New York City.

Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorchers, humidors, mats, casting boxes, supplies. STEREOTYPE EQUIPMENT CO., 3628 Lincoln Ave., Chicago.

Stock Cuts

CUTalogue showing new, modern designs in ready-made cuts. Economical prices that will please your customers. Write today for your copy. COBS SHINN, 40 Jackson Place, Indianapolis, Indiana.

Typefounder

AMERICAN TYPE FOUNDERS SALES CORPORATION, original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-12 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Clincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minnapolis, 421 4th St., South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th St., New York, producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bedoni, Beton, Trafton Script, Weiss, Phyllis and Atrax. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d St., Cleveland, Ohio; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Calif. Representatives without stock: The J. C. Niner Co., 26 South Gay St., Baltimore, Md.: James H. Holt, Inc., 261 Court St., Memphis, Tenn.; C. I. Johnson Mfg. Co., 51-53 Kellogg Blvd. E., St. Paul, Minn.; Seth Thornton, 606 Broadway, Kansas City, Mo.: Studebaker Composition Co., 117 N. Emporia, Wichita, Kansas: Lance Company Printers' Supplies, 1300 Young St., Dallas, Texas.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, New England type, printers' equipment, and composing room supplies. Representatives in all principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Job and pony job font specialists. Stock electrotypes. Write for catalog.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.



Cut Your Makeready

by getting accurate blocks with this precision planer, the Hacker Block Leveller.

Blocked plates are the greatest single cause of press makeready because they are not level or type high.

But printers with this new planer have licked that problem. Their cuts are level and type high. They make sure of that before the cuts go to press.

This new bench model No. 3 Hacker Block Leveller is a finely built tool made especially for this work. Send for catalog.

Hacker Manufacturing Company

320 So. Honore Street, Chicago

HERE IS THE IN C W HOTCHKISS STAPLING PLIER



GET

ONCE again HOTCHKISS meets the demand—this time with a brand new Stapling Plier for heavy duty in office and factory, store and warehouse. Strong and sturdy, it has greater capacity and more features than any similar model—act a price that capacity and model—at a price that appeals to everybody.

Hotchkiss Model H 53 is highly nickel polished, weighs only 14 ounces and has a stapling range up to 1½ inches. It uses special H 53 wire staples with ½-inch or ½-inch legs packed 5000 to the box. Its capacity is 125 staples and it fastens up to 50 sheets of 16 lb. paper or its equivalent. It's the machine you need NOW! Send the coupon.

THE HOTCHKISS	SALES CO.,	Norwalk, Conn.
Send full information on	your H 53 Stapling	Plier and complete catalog
Name		
Firm		

Address.....

Everyone

GUARANTEE IT



NEXT time you have trouble with gummed paper on the press, remember this: All gummed papers are advertised to lie flat; only one gummed paper is guaranteed to lie flat.

That paper is McLaurin-Jones, and the guarantee is no idle boast - it is one we stand solidly behind. McLaurin - Jones has been guaranteeing gummed papers to lie flat for 25 years and has never failed to live up to this guarantee.

In addition, the new McLaurin-Jones Gummed Flat Papers offer four features that will be a challenge to competitors for years to come -new and better surfaces for every printing process; gumming that is smoother and more even than ever; exactly the right gumming for sticking to every known surface: and an unsurpassed range of brilliant and pastel colors.

Avoid gummed paper troubles by standardizing on McLaurin-Jones. A complete handbook of samples and gummed paper information is in preparation. Meanwhile, let us send you samples and give you the name of a distributor close by. Write us today. The McLaurin-Jones Company, Mill at Brookfield, Mass. Offices at 150 Nassau Street, New York; Merchandise Mart, Chicago; 604 Cotton Exchange Building, Los Angeles.

Mc Laurin-Jones GUARANTEED FLAT Gummed Papers



Dou must have value in Paper a

MOST printers sell on the basis of service and price. They are after the business that already exists and seek a larger share of it for their shop.

Other printers sell by offering creative suggestions and ideas that increase the use of printing. A growing number of shops are successful in selling this way.

Every printing job involves craftmanship, your skill as a printer, and, physically, paper and ink. Whatever method of selling you favor, you must have value in the paper you recommend and use as the basis for giving value to your customer.

If you sell printing on a straight service basis, Hammermill Bond will help you increase your business. Do not miss the opportunity to point out the present high quality of Hammermill Bond, which together with the low price make it the outstanding value in bond paper on the market.

Show your customer that Hammermill Bond is uniform and dependable. No paper is more scientifically made and tested.

Hammermill Bond comes in 13 colors and white, in all standard weights and sizes, with envelopes to match. White Hammermill Bond is a brilliant, sparkling paper that compares favorably with any bond at any price. Suggest the use of the 13 colors for the Signal System, using different colors to distinguish the forms of differ-

MAMMERMILL BOND

THE QUALITY-UTILITY PAPER



The COLORIMETER which tests the w formity of the color of paper—one of the 18 standard tests to which each run Hammermill Bond is subjected.

sup



ER as a sound basis for ANY selling

ent departments and branch office letterheads.

Demonstrate that the surface of Hammermill Bond is perfect for typewriting, carbon copies, pen, pencil, and all methods of printing work. Erasures can be made easily and quickly without scuffing.

You can prove that Hammermill Bond has the strength, the permanence, the character, the bulk and rattle of a fine quality paper for general business use, and that its low price makes it possible to standardize on it for all letterheads and printed forms.

If you sell printing in a creative way, use a paper that is adequate in quality for the job it has to do. Take full advantage of the low price and the high quality of Hammermill Bond. Show your customer that you are not only giving him ideas and concrete suggestions but you are also looking out for his business interest, and have regard both for results and economy.

Hammermill magazine advertising for many years has told the story of more efficient business methods and better advertising. Two generations of business executives have learned to regard Hammermill Bond as the paper to use in business management.

We suggest in the coupon below that you tell us which type of sales work you are doing, in order that we may make up a set of samples and Hammermill literature that will be most helpful to you.

For consumer satisfaction supply genuine

supply genuine & BOND ENVELOPES

ERIE, PENNSYLVANIA Gentlemen: Please send us your Demonstration Kit of	D. t. Drinting
Gentlemen: Please send us your Demonstration Kit of	D Dinatas
and any other material which you believe will help us.	Business Frinting
We sell printing chiefly on a service basis We sell printing chiefly on a creative basis	(Please check which)
Name	

Potdevin Drying Ovens for Varnishing Machines



Practical for lithographers, printers, folding carton manufacturers, and finishing plants to coat and dry sheets of paper and carton stock.

A large blower forces hot air at high velocity down on the sheets as they travel on a conveyor through the oven. The air is then sucked from the oven and a large percentage is re-heated and re-used for greater efficiency.

Due to the special Potdevin design, the sheets do not flutter or move around on the conveyor. Varnish fumes and gas fumes are exhausted out of a window or chimney instead of fouling the room air.

GAS HEAT

With gas heat a separate furnace is placed alongside the drying oven and the hot air is forced into the oven.

There is no fire hazard as no flames are in the drying oven. The air circulation prevents dense varnish fumes in the oven.

POTDEVIN MACHINE CO.

1223 Thirty-Eighth Street Brooklyn, N. Y., U. S. A.



RAISED PRINTING AT ITS BEST

PERMANENT EMBOSSING and ENGRAVING COMPOUNDS VERY HIGHEST .25 per pound QUALITY

\$1.25 in 5 lb. quantities In smaller quantities \$1.50 per lb. Produce results comparable with copperplate or steel-die work.

HAND MACHINES \$75.00 UPWARD

HIGH SPEED AUTOMATIC MACHINES

To Take Sheets Direct from Kelly or Other Presses Send for complete 4 page price list of supplies, also catalog of machines

THE EMBOSSOGRAPH PROCESS CO., Inc. 251 WILLIAM STREET, NEW YORK.



Any number of colors on one or both sides of paper. Fastest Flat Bed and Platen Press made.

7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.
Once through the press completes the job.

New Era Mfg. Company

375 Eleventh Avenue

Paterson, New Jersey

Exclusive Selling Agents:

JOHN GRIFFITHS COMPANY, Inc. 145 Nassau Street, New York City



VERY HIGHEST GRADE REBUILT MACHINERY

Installed and guaranteed by oldest and largest firm dealing exclusively in rebuilt machinery.

WE OFFER *

CYLINDER PRESSES: AUTOMATICS AND PLATENS: Two Color Michles 56-62-65-

ngle Color Michles, all sizes. Babcock and Premiers. No. 4 Michle Automatic Unit. No. 4 Michie Automatic Unit. NOTE: Feeders and extension deliveries for above machines if desired. (SPECIAL: 1 No. 4—4 back feede

CUTTERS, ETC. CUTTERS, ETC.
30" Diamond Power
hand clamp cutter.
Power Cutters — all
standard makes.
Cutters and Creasers.
Stitchers.
Folders and Gluers.
Patent Base.
13" hed. swing.

HOOD ALCO

HOOD-FALCO CORPORATION

CAN YOU DO THIS *



★ with your present method of lock-up?

Are you equipped to take advantage of every possible savings in plate mounting time? Can you lock up a complicated color-form with definite assurance that close register will be maintained throughout the entire run?

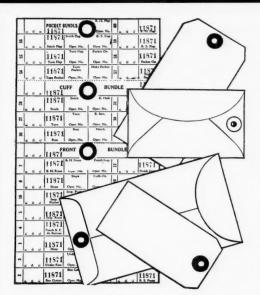
If not . . . then you need THE GENUINE PMC STERLING TOGGLE HOOK AND BASE SYSTEM OF PLATE MOUNTING. Not only is it a guarantee of perfect register . . . speedier and more economical lock-up . . . but being semisteel, prevents warping or expansion when forms are dismantled.

Write for Catalog describing STERLING'S money-saving advantages. Insist on

GENUINE PMC STERLING TOG-GLE HOOK AND BASE SYSTEM



THE PRINTING MACHINERY COMPANY
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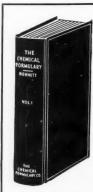
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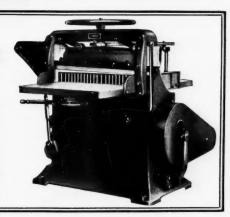
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Volume 94 October, 1934 Number 1

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Bleed Pages? Yes, We Need Them!
Alois Senefelder, Inventor of Lithography, Honored 100 Years
After His Death
Catalogs Get New Life and the Printer Profits
Graphic Arts Will Ask for New Deal
Break-Even Chart Is Key to Profit When Sales Fall Off
Designer's Professional Touch Is Lacking in Calendar
Hyphen Is Cause of a Law Suit in California
and Thus Proves Its Own Importance
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New Style of Headlines Provides Economy and Greater Sparkle in Newspapers
Declares Printers Must Master Two Colors First
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THE INLAND PRINTER, October, 1934, Volume 94, No. 1, Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois (Eastern Office, 420 Lexington Avenue, New York). Subscription, \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

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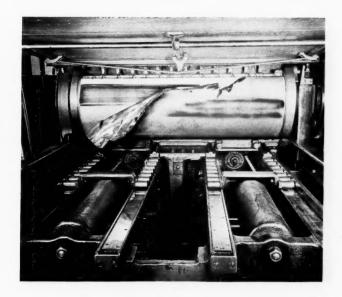


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